

# SUNDAY TIMES TO REVIEW JULY 18 1971

The Illustrated **LONDON NEWS** 

Profile and pictures of Princess Anne-August issue 25p:

# TAKDOVDR

The strange affair of the James Bond novel Ian Fleming 'wrote' six years after his death-and, incidentally, of an unlikely assortment of other writers planning their posthumous 'works'

By Peter Fleming



ONE DAY IN OCTOBER, 1970 I received a short typewritteo letter from an address in Hertfordshire. "I have," wrote Mr A, "some very unusual and I believe pleasurable news concerning your late brother Ian which I should like to discuss with you." He felt that "it is of the utmost importance that you are consulted, as the personal feelings of you and your family must, I consider, be respected." He had no wish to be "vague or mysterious," hut when he had explained the situation I would understand his reasons for not taking the matter any further ln a letter. Ian had been dead for six years.

It was not easy to imagine what "news" about him Mr A might have, and the hit about the need to respect my personal feelings was faintly ominous. I sent him a rather frigid postcard, asking him to ring me up. On the telephone Mr A, who sounded a nice man. declined to reveal anything more of the matter in hand, but a meeting was arranged for the following Sunday morning.

He arrived punctually. There was a woman in the car with him, but he left her there and came in alone. Mr A turned out to be a retired bank officer aged 73— gentle, sincere, with a ralher iscetle appearance hut a cheerful nanner. He handed me a neat but bulky typescript on the cover of which was written Take Over: a ames Bond thriller and gave me

ago. One day in December, 1969, his daughter, Vera, was recovering from an Illness. She had a writing-pad in front of her; her eye caught a framed photograph of her mother; she thought "I wish you could write me a letter, Mum"; and immediately the pen in her hand started to write, with difficulty, "I love you Vera."

Thus hegan a correspondence from which Mr A and Vera derived much comfort. Mrs A gave glowing though rather imprecise accounts though rather imprecise accounts of life in the next world and often displayed knowledge of small terrestrial events (such as which television programmes Mr A had been watching the night before) of which Vera, living twelve miles away from her father, could have had no cognisance. The process of automatic writing, hesitant at first, grew steadily more fluent: the first, grew steadily more fluent; the handwriting, ceasing to be a scrawl, hecame Mrs A's, which among other notable differences slopes in the opposite direction from her

In May, 1970 Mrs A, in a long message which has some of the hallmarks of a "prepared statement," revealed that among her fellow-spirits were a number of authors, all of them eager to continue their careers hy dictating to Vera, through her late mother, the texts of novels or (as later appeared) short stories which they had put together after passing on.

Between May 5 and 11 six authors transmitted to Vera, always in her mother's handwriting, what may not unfairly he called manihis account of its provenance:

Mr A's wife died three years

festos, each running to about 500 words. The authors were Sir Arthur Conan Doyle, H G Wells,

Edgar Wallace, Ruhy M Ayres, Ian Fleming and Somerset Maugham. (Miss Ayres later dropped out of the syndicate, on promotion to a "Higher Plane." Her place was taken hy Bernard Shaw, who once chided Mr A for mispronouncing Androcles; it should, he insisted, he "Androculees"). All shared a he "Androculees"). All shared a common purpose, thus summarised by Somerset Maugham: "I am hoping that, given time, I shall be one of the fortunate spirits who will he allowed to write through this (Vera's) hand something which cannot conceivably he disputed os being my own work and if this can be achieved then people on earth

will surely helieve we live on after 'death' and that life goes on and very pleasurably I can assure you." The five other authors took the same line; they hoped that, if they could go on writing and (presumably: this crucial problem was never mentioned) getting published, people would come to believe in the amenities of what used to he called the Hereafter, and would lose their fear of death.

Textually, there are two points

worth noting about these manifestos (perhaps "trailers" would be a more descriptive word). The first is that they include words which, as her hushand and daughter agree, would have been outside the scope of Mrs A's vocahulary: "evaluate," "compulsive," "impervious" and "eminent" are examples. The second is a certain homogeneity between the styles of the six authors. It is true that Ruhy M Ayres mentions, as a spirit of her sex might he expected to, the fact that "physical love is not prac-tised here," and that Edgar Wallace, unlike any of the others, reveals something of his domestic circumstances ("I have a heautiful house and grounds and all my hooks are around me and many more that have never heen read hy mortals"). But on the whole the impression produced is, not of six disparate and talented personalities expressing themselves, hut of one second-rate mind speaking -allegedly-for them.

Ian Fleming's contribution is particularly untrue to life. Not only does he, like Maugham, use the adjective "pleasurable"—a word which I feel sure neither of them employed except in a context of mild parody—but it is inconceivable that he would ever have used the words "another thrilling and gripping story about this romantic rogue 007" to deacribe his project for a posthumous addition to the James Bond saga.

I NOW-GOING BACK TO MY first interview with Mr A and his daughter, who had joined us from the car—held in my hands the 60,000-word end-product of that project; for in the foreword to Toke Over Ian revealed that he had heen chosen to he the first author to use the highly efficient transmission-channel represented by Vera and her late mother. These were, he admitted, "very unusual circum-stances" in which to write a hook; hut he added-again with an uncharacteristic choice of verhiage—that although "some of you will scoff and say, Balderdash!, others will believe me.'

While Mr A was explaining the origins of Take Over I had heen glancing through the typescript.
When opportunity offered I said
mildly that it did not sound very like Ian; he would not for instance have described a room in a private house, however villainous its occupant, as a "lounge." Vera, who was sitting with a pad on her knee, almost immediately wrote, in her mother's handwriting: "Mr Flem-ing says Peter is perfectly correct

Impressed by the prompt establishment of what seemed to be some sort of rapport, I asked if Ian had a message for me. "Mr Flemhere with his brother and sends

I had not, hefore Mr A arrived twenty minutes earlier, been prepared for a dialogue with the Spirit World, hut my first impulse was to check the bona fides of my extratory about terrestrial correspondent, about which, as I thumbed through more and more pages of Toke Over, became increasingly sceptical. asked five more questions:

What was his second Christian name? "Lancaster."

What was his son's second Christian name? "Rohert." (Both these answers were correct; hoth could have heen answered correctly hy a close reader of . The Life of Ian Fleming hy John Pearson, which was published in London and New York in 1966.)

What were his house-colours at. Eton? "Blue and yellow. No. Blue and red. No. I can't do (The right answer was cerise and grey.)

Does he remember the name of the hoy who hroke his nose?
"Yes" (Pause.) "Bertram,"
(It was Henry Douglas-Home,
a brother of Sir Alec.)

Does he remember the Russian for Yes (Da)? Pause. Two squiggles. "scap. Please forgive me I cannot get this over."

By this time I had read what was claimed to he one of the most exciting chapters in Take Over, and I told Mr A that with the hest will in the world I could not recognise my brother's style. Vera at once wrote: "He realises the hook is not his style hut hopes to be able eventually to get this over correctly although it may take

After further discussion of the hackground to this strange affair my visitors departed, leaving with me what must he one of the oddest typescripts ever produced.

TAKE OVER DEPLOYS IN A reasonably competent manner most of the stock Bond characters and stage-properties — M. Universal Exports, Miss Moneypenny and the rest of the 007 set-up; it has the sort of preposterous, cosmic story-line (involving a poisonous gas which will enable its users to dominate the world) which might have occurred to Ian. It is however, although action-packed, implausible and silly, the style is a tasteless pastiche of the original; and sex nowhere rears its ugly head.

This omission is explained by a passage in what might he called the "service traffic." Vera, while taking (so to speak) dictation of the narrative, always kept a separate pad for corrections, amendments or personal messages from her mother which sometimes interrupted the main transmission. Typical "service traffic" items are "Mr Fleming says we must also alter that part where Bond hears water lapping as that is not right as he is too high up to hear it from his room," and "Yes, this part has to he altered owing to the change in plan of the balloons. Write as

The message dealing with sex reads: "We can't put much of that nature in this book as it would be frowned on by spiritualists and our Higher Spirits. I'm glad you understand. He says he used to put this type of thing in some of his hooks to attract readers who liked that sort of thing." Whatever its literary shortcom-

follows:---

ings, Take Over represents, in quantitative terms, a formidable achievement. Vera had a full-time job, a house to run and an ailing hushand (since dead) from whom for a long time she kept secret her contacts with the Spirit World. In these circumstances to take down -in five months and in somehody else's handwriting—the text of a 60.000-word thriller was an extraordinary feat; she admits that she found it a heavy strain and Mrs A seems, from the "service traffic," to have heen aware of this ("You had hetter do your potatoes and shopping now dear and perhaps we can continue later on"). Nor did the completion of Take Over mark the end of her stint. the end of her stint.

WHEN THEY GOT HOME AFTER our first meeting Mr A and his daughter, understandahly disappointed hy my scepticism, attempted to get in direct touch with Ian Fleming, hy-passing Mrs A. The results were unsatisfactory, hut when Jan was asked to transit his when Ian was asked to transmit his signature his autograph appeared on Vera's pad and was thenwithout a request for an encore—
reproduced in triplicate. All these
signatures are hold and faithful
near-replicas of one which appears
on page 324 of Pearson's biography.
A fifth was later reproduced in my presence and without apparent effort, when I asked for it. (Five other authors obliged with their autographs, hut none bore much resemblance to the originals.)

Shortly after this, on November 3, 1970, the authors hegan to transmit Tales of Mystery and Imagination. In the following two months Edgar Wallace wrote five, H G Wells and Ian Fleming two each, Conan Doyle and Somerset Maugham one each: a total of some 30,000 words. All are crude essays in Grand Guignol, scarcely differeotiated in style and devoid of literary merit.

At the end of January 1971 Mrs A hegan transmitting to Vera the second full-length work produced by the Spirit World: a novel, as yet untitled, by Somerset Maugham. To give some idea of the extent to which Maugham's style has altered and his literature of the second and his literature. altered, and his literary craftsmanship deteriorated, since his death in 1965 it is necessary only to quote the opening sentence: "Hope and fear continuously cantered in and out of my uncertain mind as I gazed from the open latticed window upon the scurrying, fluttering, eddying autumn leaves caught and twirled hither and thither hy the

After she had taken down a few thousand words of this tosh-I am afraid there is no other word for it—Vera's life was overtaken by tragedy; her hushand died sud-denly. Since then her automatic writings have heen largely devoted to correspondence with him—a source of great solace to her.

WHAT IS ONE TO MAKE OF THIS strange husiness?

Before trying to answer this question, I must make it clear that rule out any question of chicanery hy Mr A, whom I have seen three times, or his daughter, who was present on two of these occasions. They are both persons of complete integrity, deeply interested in the network of communications of which they have become the focus hut motivated only by the desire to prove—or to help their correspondents prove—that life continues after death, and in a very agreeable manner. Neither has any literary leanings (nor had the late literary leanings (nor had the late Mrs A) or is qualified by intellect or education to produce even the inferior fiction for which they have acted as a channel of transmission. If I had to choose a single epithet to describe their attitude to the whole affair I think it would be guileless."

Having made that plain, with what facts are we left? The most striking fact, surely, is that in eight months—hetween May 1970 and Fehruary 1971—some form of intelligence caused Vera to write down, in her mother's handwriting, over 100,000 words of fiction and a great deal of subsidiary matter and to reproduce with remarkable verisimilitude the signature of one of the authors involved. However you look at lt, a lot of energy was t work here. The motives of the "spirits" are

straightforward and laudable; they seek to convince us that the Next World is a hlissful, care-free place. Their methods are more questionahle, involving as they do what amounts—in earthly terms, at any rate—to imposture and forgery. I find it impossible to helieve that my late brother had any part in the compilation of Take Over (the opening chapters of which, incidentally, are set in a part of Europe which he never visited); and I feel certain that "his" attempts to answer my questions—at one session he got the names and sexes of my children wrong—originated from a source about which the only firm deduction possible is that apart from reading the Bond novels, it had made a close study of The Life of Ian Fleming, which was published two years after Ian's death

The author of Take Over knew, more or less, what he was about; to produce an instantly recognisahle pastiche of a James Bond novel, and in the "service traffic' he often intervened to suppress earthly doubts, spoken or unspoken, ahout its authenticity—e.g., "Yes, dear, Mr Fleming is very pleased with the way the hook is progressing and as he is writing it it must he his style, mustn't it?" and "I have heen watching you reading hits out of one of Mr Fleming's hooks and know you are wondering whether our hook is going to sound similar as regards the way of putting it. Mr Fleming says... he is confident it will he accepted by his publishers. The not to worm deer." publishers. Try not to worry dear." Take Over was submitted to Jona-

than Cape in November 1970 and, wisely, rejected.

Toke Over, nevertheless, represents a semi-professional attempt at literary impersonation, carried out with great drive and fluency: 60,000 words transmitted in the spare moments of a husy woman during less than five months. The soi-disant Somerset Maugham, by contrast, makes no sense at all. In May 1970 he announced his purpose to produce "something which cannot conceivably he disputed as heing my own work ": in January 1971 he was—to take a typical passage—writing: "Shy little snowdrops, their green tipped heads howed in deference heralding the coming of spring. Fresh green shoots of spring. Fresh green shoots appearing like magic on hushes and trees. Bulbs sprouting from the earth, soon transforming the hleakness into glowing colour and so on and on. Spirit A had at least done his home work on La Flore. done his home-work on Ian Fleming: Spirit B seems to he wholly unacquainted with the work of the author whose posthumous novel he (or more prohably she) is master-

WELL. THERE IT IS: THAT IS the story so far. Those who, unlike me, have studied the phenomenon of automatic writing may be able to place rational explana-tions upon the sequence of events which I have described. All I can say about these events is that I found them curious: that their effects upon the earthly protagonists-Vera and her fatherappeared to he stimulating and heneficial: and that I thought them worth recording.

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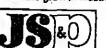
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BOAT HIRE & CRUISING ERE

#### Summer is the Club Ecossais season BECAUSE Aviemore has always The late Lord Fraser, the man

been pushed as a winter resort responsible for Avienore, knew I went up to the Spey Valley to see what the Courchevel of the his own capital to attract more north was like in midsummer.

I expected to find a tourist complex designed to exploit (and ameliorate) the Cairngorms winter, gamely trying to bridge the smoother with a string.

all ages and competence.

Undoubtedly the strength of Aviemore is its summer life. From May through October, the sporting programme complements—and is complemented by —the mountains and moors, the lochs, forests, glens and rivers of one of the last wildernesses of Western Funna. And it does all ages and competence. of Western Europe. And it does so far more effectively than is possible in winter. What makes the winter-sports season so important is that without it. Aviemore could not survive financially. Yet without Aviemore, the ski-ing resources of the

Cairngorms would never have been properly developed. I had also assumed, quite wrongly, that without a cosmetic covering of snow, the concrete

# **C**®MPASS

and asphalt of the centre would sees of Aviemore is the mature rolling lawns of the Strathspey Hotel, broken up by a well-ordered disarray of bedges, trees and flowerheds. This approach makes a reassuring contrast to the sbeer, purple-grey rock face of the encircling mountains. Not every prospect pleases, of

course. There are some nasty raw patches and some unfortunate constructions, but as a whole the centre bas a craggy vitality.
moments of almost fair-ground
vulgarity which enable it to
stand up to the challenge of its
robust surroundings. You find yourself swinging around the centre, lorn between the rival attractions of canoeing and curling of learning game fishing nr gliding, or simply wandering lonely as Crusoe through the glens; too involved with the entbusiasts who people the place to stop and ponder the aesthetics of architecture and landscaping.

which has a map on the back marking all the Speyside distil-leries. One way or another, David Hays is determined you will get the feel of the Highlands, Sports to try THE PULL of the South and the sun is so strong, and the tourist

#### Ducks and malts

DYNAMISM on the Fraser scale can be infectious and it is surely the snowless months with a string of ponies and a mini-fiotilla of camees and sail boats. What I found was a Highland Club Mediterrance—the luxury of the welcoming Strathspey Hotel notwithstanding—with a tantalising choice of sports for the active of marking without scarring the control of the carry and competence. interpret the countryside to its own people and to its visitors, is only eight miles from Avienme.

Landmark (the long low build-

marking without scarring the forest land it occupies) is a piece of inspired speculation by a young Highlander, David Hays. The inspiration came from the visitor centres in American national parks where be worked for a time. The speculation is his own. David Hays has invested his understance as well as his conviction in Landmark and his conviction in Landmark and his own money is the main-stay of the venture. The High-lands and Islands Development Board showed their enthusiasm for Mr Haves ideas by supplying a quarter of the initial cost. The Landmark formula is so

simple that one is surprised to be so surprised that it exists. The be so surprised that it exists. The idea is in select and organise information about the surroundings in a manner that makes learning irresistible. I think he succeeds. He starts well by separating cars and people: the link between the car park and the meeting house is a stepping stone path running along the edge of a wood. A short nature trail of a wood. A sbort nature trail and asphalt of the centre would have a suburbanity entirely out of keeping with its savage Highland setting. In fact, the first one sees of Aviemore is the mature varnished wood, the light gentle would be seen as the seed of the centre would be seen as the seed of the seed of the seed of the path halfway along. You arrive in a long calm foyer: the carpet is a soft blue, the fittings unvarnished wood, the light gentle

and diffused.
Information is given away here; books and maps and local produce and craftwork are sold. At one end of this long rectangular fover is a roundhouse for exhibitions and screen-shows for exhibitions and screen-shows on Highland themes—at the other a restaurant overlooking a little oroamental lake stocked with water fowl. And the food is certainly worth an eight-mile drive. Dinner at Landmark, watching the antics of the ducks, followed by a film, makes a good evening's entertainment. There are 21 maits on the wine list, which has a man on the back

In other words, the contents are so good that you take the packaging for granted, which means, as far as I'm concerned at least, that the place works.



countryside, A fortnight at Aviemore would certainly redress the balance. Pony trekking, canoe-ing, nature trails, bicycle trips, guided walks through forest or high on the Cairngorm plateaus and practical instruction in hill-craft and fishing, all mean that children come face-to-face with the natural history of the High-

Pony trekking and fishing start from the Centre. The Abu Fishing School is tucked away in its prettiest coroer on Aviemore's only loch. Cairdsport in the Centre's small shopping precluct is the starting point for most other sports—canoeing, sailing, dry ski-ing and hill-walking. The man who sets the pace in all senses of the word at Cairdsport is Detek Brightman, who is also Director of the Aviemore Ski School and who recently distinguisbed himself by becoming the first man to ski down Mont Blanc. He is an unfanatical idealist who believes in luring people of all ages into the fun of physical activity and contact with the elements by making it easy and

cheap to have a go. His barrier-breaking technique for novices is a weekly sporting season ticket called Try-A-Sport which for £4.50 entitles the holder to sail, canoe and go on conducted hill-walks. You can

stop trying and start specialising any time you wish.

any time you wish.

The Spey Valley seems to attract enthusiasts. A mile or so down the road from the Aviemore Centre at Rothiemurchus sits a but on a hill. This is the HQ of Highland Guides, run by a dedicated young conservationist, Ian Hudson. Like David Hays of Landmark, he and his helpers set out to interpret the vast mountain mass of the Cairngorms and its surroundings and wild life to visitors—but with the difference visitors-but with the difference that they take people right out into the forest, on to the rivers or up the mountains.

The British do not take kindly to the notion of paying someone to take them for a walk, bowever small the payment and difficult the walk. But in these surroundings it makes a lot of sense. Hill-walking is a skill like any other aport and a guide is essential for a visitor who wants in tramp the plateaus of the Cairngorme. Conditions on the Cairngnrms

are arctic, not alpine. Weather changes and temperatures drop dramatically and rapidly. Only experienced hill-walkers should ever go off along the mountain tops without a guide. And no one should ever go alone. But at any level a local guide can take people (on foot or blcycle) and sbow

them intimate features of the countryside that most of us would miss on our own.

#### Where to stay

AVIEMORE bas been accused of being beyond the means of the families and young people to whom it has most to offer. There is an element of truth in this as there are only 80 four-bink rooms in the Chalets Motel, which offers the cheapest indoor accommodation on the Centre (for campers a pleasant site is tucked away among the hirches near the fishing school). The rooms are treated and fitted with shower, we and drying cupboard. A bunk costs £1.05 to £1.35 a night.

Next Wednesday, however, a new hotel aimed at the family market opens it doors. It is the latest of Trust House Forte's Post Houses. The building, arguably the Centre's most bandsome, is monastic in design and built on two or three storeys to suit the slope of the land. The rooms are warmly furnished on simple Scandinavian lines. The plan, as with all other Post Houses, is to keep prices down by cutling labour costs to a comfortable minimum. This means that unless you are old, pregnant or infirm you carry your own luggage to your room and that you make your own bot drinks. When it first opens, the price

when it first opens, the price for a double room with bath will be £6 a night, plus 30p. each for up to two children under 16 sharing their parents' room. But from November 1 there will be no charge at all for children sleeping with their parents. At the same time all Post House ser vice charges are to be abolished But it is not necessary to stay

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CYRIL CONNOLLY AMONG THE ROMANS



# ALE CART

J W Lambert, in Greece for the first time, visits an ancient theatre in the hills

# PASTORAL-TRAGICAL REVERIE IN EPIDAURUS

THIS LEMON JUICE is delicious ... why is it virtually impossible to find even an acceptable, let alone enjoyable, soft drink in Britain? Will those stone seats in the theatre he intolerably hard? Did the ancient Greeks have cushions? Shall we? What an astounding din those grasshoppers (crickets? cicadas?) make. Deep pink, the oleanders glow in the sunlight. A drop of ouzo for your stomach's sake? Well, yes...

Westward in the sleepy vale the remains of the temple of Aesculapius (Ascolpios, to please the Greeks), a hospital two thousand please the Greeks), a hospital two thousand and more years ago for the mentally disturbed, lies opposite a homely grass-grown stadium—mens sona in corpore sono? Up the road between them flows evenly, unaggrassively, a great crowd moving beneath the trees like multi-coloured lava. American voices, British, German, French—but ahove all, Greek. It is time to join them.

The pulse quickens, the shade thickens, the path narrows. A glimpse of masonry—part of the theatre, part of the setting? Then suddenly there it is. Up, up, up the tiers soar in the billside, topped at last with a fringe of trees, alive with tiny figures picking their way this side and the other. Children scamper, an old, old woman with a stick and a fine graven mask of a face pushes herself up each vertiginous step.

And so do we. puff. puff. Ah, cushions, what a relief. Knobbly to be sure, but never mind. Can't lean hack, either. And observe, those thoughtful ancients have lahoriously cut, in the footspace of every row, a raised ledge. presumably to discourage us from kicking the people in front. Good gracious, look at that astounding fellow: iron-grey hair, hook nose, bronze face, the shoulders of a tltan—I dare say he runs a garage in Athens, but he should he commanding the deck of some leaping trireme, scattering the Persian ships at

The Persians, yes. It is Aeschylus' play of that name we are here to see. Time to turn the mind to higher things. Oh, hut see how the auditorium plunges down to the circular "orchestra" (ah, yes, the only full round in all the surviving ancient theatres). Then the pillars and colonnades of the Persian court; heyond them-the crowd still pouring up through the shadow into the light-softly scented pines; and far to the westward the angular undulation of Montana. darkening in a lemon sky as the sun glides down.

Alarming electronic noises induce a hush; to remind us of age-old rituals, the cast makes a stately procession through the pines. The Persian Elders invade the orchestra, and with their misgivings about their king and his vast army on their predatory expedition to Greece the play begins. The Queen-Mother adds her foreboding to theirs. A messenger arrives and in a great arcb of verbal splendour, hlazingly alive even to one with no Greek, classical or modern, (though fortified with Philip Vellacott's Penguin translation), pours out a tale of their misery; their shadows on the subtly lit stage cross and re-cross to weave a hitter pattern of despair.

They summon the ghost of Darius, their former king, who when they show signs of garrulity tells them to make it snappy though by no means laconic himself when it comes to pointing out that pride must have a fall. He fades. Enter Xerxes, the defeated king, and the play ends in a positive welter of Persian woe-not Grecian friumph, though the actual battle had taken place only eight years hefore.

changed but the play. After Aeschylus and his massive morality, the rest of the season is given over to Euripiões and his neurotic fevers. Later, Electra, Iphigenia in Aulis,



"Lament with loud despair ": Aeschylus' Persians bewail defeat

the Heraclides, Medea-and now Orestes, frightful tragi-comic study of a psychopath; or perbaps, it hegins to seem as the play unfolds, only of a weakling goaded into savagery and madness by his intolerable, if affectionate, sister Electra and his Iago-like friend Pylades.

At last Apollo-upon whom everyone has been busy putting all the hlame—appears to show us, not, of course, merely a happy ending, but with an almost cinematic juxtaposition, the amity and sweet accord in which idlot humanity could live if only it would. Not that Euripides had much hope, as he watched Athens destroying itself, that any such change might come about; hut went on to write the Bacchae, which, whatever his intentions, always emerges as a positive celebration of mindless hysteria which must have delighted the beart of that mercifully forgotten Athenian anti-Stoic, R. D. Laingides.

Aeschylus, earliest of these marvellous poet-dramatists whose work is still known to us, wished to implant the idea of social discipline. It will be good to see, in the World Theatre season next year, the whole of the Orestela trilogy, given by the Greek National Theatre Company, whose clear, firm, straightforward productions hold the stage at Epidaurus (Epidavros, again to please the Greeks). Euripides, for that matter, last of the great Greek tragic writers, was ostensibly on the side of intelligence.

But there's no denying that the ancient classical world, like Old Testament Jews, had a great relish for lamentation. Heaven knows there has always heen plenty to lament about in the human situation. But really, it is possible to wonder whether if Western civilisation had been spared on the one hand Jeremiah & Co., and on the other the thirty-three surviving Greek



صكدا من الاصل

From an archaic vase painting

tragedies, it might despite the artistic loss have been less implacably conditioned into self-disgust. And Aristophanes is only the exuberant reverse of the same coin, not in the least a sounder currency of self-know-ledge. Only comedy can supply that.

the stage? It's a wonder it hasn't strayed more; I wish it were possible to make it a criminal offence for bundreds of harbarians in the audience to take flashlight photographs at all striking moments (and there are many). But such irritations fade with the moment. The play is over. The crowd picks its way down the terraces, hack to its mopeds, its motorised jauntingcars, its family saloons, its coaches; hack to farm and village, hack in two-and-a-half hours hy a wonderful new coast road to

The shivering cicadas' chorus fills the empty space where lately, all unaided save hy the actors' skilful placing, the anguished cries of ancient wrongs sped with ansolute clarity to every one of us 17,000 spectators. Were we chastened? If not by the play, then surely hy the thought that where we sat there crowded also, all but 2,500 years ago, as great a crowd, watching the same plays, under the same moon. North-east-ward Athens crowded round the radiant Acropolis; westward Mycenae brooded over the fruitful plain, watching the sea; northward Delphi. like a pendant on the throat of Parnassus, garnered its treasure, plotted and schemed above the widening torrent of olives that sweeps down to the Gulf of Corinth.

It is not now the ghost of Darius, it is the ghosts of all ancient Greece that fill the empty stage, and despite Theocritus and the poems of the Anthology, its melodies unheard are doomed and cruel: "O pain, O pain! Weep and how!! Otototoi! Alas, alas!" But surely its sudden, amazing wisdom did not have to he the child of relentless cruelty? Then, too. there must have been moments no less fruitful than consoling, time to sit in a caressing summer night with a peach, a slice of watermelon and a glass of amber

#### **NEWS IN THE ARTS** £50,000 State backing for crafts

#### KENNETH PEARSON

FOR THE FIRST TIME in history a British government is to support the crafts through a specially appointed council. Its annual grant will likely start at £50,000. Lord Eccles, Minister for the Arts, is due to announce this new move soon in the House of Lords. The new committee will include Sir Paul Reilly, director for the Council of Industrial Design, and Graham Hughes, director of the Crafts Centre in Covent Garden. What kind of top-quality work such grants can encourage may be deduced from the increase in the Crafts Centre's annual turnover: £6,000 three years ago, £45,000 last year. But there's a need to look behind the euphoria this announcement might induce. In rehuilding Covent Garden, it will be up to London's local authorities not to drive out the organic growth in the crafts that has flourished there. (The Crafts Centre has glass-hlowers, silversmiths, potters, etc., as near neighbours.) The French hlowers, silversmiths, potters, etc., aa near neighbours.) The French Government, about to tear down Les Halles, has ignored the local spontaneous use of their vacated market. And even if the crafts are scheduled into the new Covent Garden architecture, paralysing rents must not be allowed to undermine Lord Eccles' far-sighted move.

TV plays for stage

COLIN WELLAND, ex-Z-Car actor turued television playwright, is about to pull off a unique autumn trehle. Three of his TV playa (two for London Weekend and one for Tbames) are being adapted for the stage. Firstly, the Oxford University Drama Group are taking Welland's Room Full of Holes to the Edinburgh Festival fringe. (That's the play about the couple who met in the National Gallery.) David Scase will then launch the new Manchester civic theatre at Wythenshawe with a season which includes Say Goodnight To Your Grandma (a couple returning home to mother with baby) with Welland himself in the lead. And Ray Cooney, farce-writer and producer, is taking Slattery'a Mounted Foot (fantasies in an Irish pub in Leeds, with music) for an out-of-London opening with a West-End transfer in mind.

#### Artful Robertson

BRIAN ROBERTSON, ex-director of the Whitechapel Gallery and now running a new museum at the New York State University, is in London hanging the Bridget Riley show opening at the Hayward Gallery on Tuesday. But while in town, Robertson has heen tying up a project to help young British and American artists to broaden their experience. Last year, with Robertson pushing things along, as a tribute to the memory of Mark Rothko, a group of artists and collectors contributed to memory of Mark Rothko, a group of artists and collectors contributed to a fund to send a British artist to America this year and every other year. In between, the Americans would come here. The patrons were an impressive lot: Henry Moore, Barhara Hepworth. Bridget Riley, Irene Wortb, Lord Clark, William Scott, David Hockney, Lady d'Avigdor Goldschmit and others. Now the artists among them are offering their work rather than their money and in so doing establishing the fund on a work rather than their money and in so doing establishing the fund on a permanent footing. Each one is contributing to a portfolio of original prints. There will be eighteen in each set. Seventy-five sets for sale at £500 each. No dealers allowed in, so all proceeds to the fund, i.e., £37,500. Result: folios for sale next Spring and the Transatlantic crossings secured

#### • Music on Trust

ITS ONLY A sbortage of rooms with the right acoustics that prevents Ivan Sutton, Arts Director to Trust House hotels, from spreading bis music programmes further. Sutton was a City tea merchant, with a penchant for runoing London music festivals, until May last year when music got the better of teabags. Since then, in a post unique among boteliers, Sutton bas attracted such musicians as Richter, Jacqueline Du Pré, Gerald Moore and John Sbirley-Quirk, to play and sing at Trust House botels. "There's an inevitable public re-

lations element in it," he says, "but the concerts are subsidised." There's no need for him to apologise. The people who pay £20 for four top-class recitals, accommodation, all meals and recitals, accommodation, all meals and tips for a weekend at Brudenell Hotel at Aldeburgh must be getting their money's worth. This year Sutton's concerts will include evenings of poetry and drama. (Ring 01-930 2373, ext. 28 for full details.) Meanwhile, Sutton, looking to expand, measures acoustical standards against the Adam double-cube room in the Lion at Shrewsbury. "Adam must have designed that for music," says Sutton. "All the decorations have a musical theme."

#### Curtains for Christo

ANY DAY NOW American artist Christo is due to hang his 1,250-foot curtain hetween two peaks in the Grand Hoghack region of the Rocky Mountains. Christo, you will remem-ber, is the man who likes to wrap up whole museums in paper parcels—a fate some of them deserve. The designs and documents relating to designs and documents relating to this grand design are to go on show at the Museum of Fine Arts in Houston later this week. Should you, however, feel equally ambitious (something dainty between Box Hill and Leith Hill?) you will not have long to wait. The New English Library bas the English rights. Their book on Christo's project will be out here in September.

#### Venus gets new job

THE BRITISH pattern of film-exhibiting continues to change. Charles Cooper, head of Contemporary Films., has bought a 185-seater cinema in has bought a 185-seater cinema in North London to turn it into a first-run house. To be called The Kentish Town Venus, the cinema will help to relieve that hack-log of Continental films which piles up in London waiting for an outlet. Cooper, who runs the Paris Pullman and who has brought to Britain such hits as Ashes and Diamonds and Marienbad, can release only about nine of these good films a year through the Paris good films a year through the Paris Pullman. "New cinemas," be says, "will give me a chance to trehe our another three or four small einemas in the Greater London area. . .

#### Promenade notes

WILLIAM GLOCK'S revolutionary changes for the 77th Proms this year. beginning on Friday, already have the stamp of success about them—in terms of sales at least. In addi-tion to the programmes at the Albert Hall, the BBC's music control-Aftert Hall, the BBC's music control-ler has planned concerts at the Royal Opera House, the Roundbouse and Westminster Cathedral. They are all sold out. From the first announce-ments, bookings were fifty per cent up on last year, and are still running thirty per cent ahead. Glock's edict that "every single concert must matter" seems to bave paid off.

#### Entertainments

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## A view to a death

FILMS | DILYS POWELL

)RIVING northwards in France, or to be cars foreshortened as you see them comrecise taking over, on what seemed a ing bead-on up the hill and elongating ice quiet stretch, from my companion as they flash off in unimaginable haste. once found myself whizzing along the

e ilans track.

No, I had no competitors; and the neident constitutes my only connection stirred. Vith motor-racing. I am thus poorly rualified to judge the finer points of Le humane. I Katzin; De Luxe colour; U). I like, in constant the book which side I am obliquely i fiction film, to know which side I am in, and with all those mouth-masks in the vay it is difficult to tell one driver, even vben he is Steve McQueen, from another, was not even quick enough at the start o relate cars to drivers. Or perhaps I hould say I was not detached enough to ake notes. For let's face it, Le Mans regins as a very exciting film.

Exciting not ao much in its narrative. iketchy and as I say tough to follow, as n its presentation of an appalling occasion. Much of the film was shot during the 1970 Le Mans race—and the real Le Mans is pretty appalling, the setting for that Mr McQueen in one of the more legipherable passages of dialogue rightly alls a professional blood sport. One is calls a professional blood sport. One is infected with excitement; as the race goes on, afternoon, night, dawn. afternoon, one hegins to look for be interruption, the distraction, hang it all for the crash. And one gets it—in slow motion too, with the driver, agonisingly deliherate, clawing and struggling out of reach of the explosion which he knows will follow.

American motor-racing fiction used to specialise io a kind of Ben-Hur technique with hero and villain inimically grinding one another's wheels. Naturally Le Mans, the real Le Mans with its heroic professionalism, doesn't go in for that sort of thing. The film, though, in its passages of fiction does present a bit of what one might call hoxing in, it does present rivalry, deatbly accident and the survivor facing the widow of the victim. Never-theless, the excitement does not lie in dramatic detail—the quickening heartheat and the hands restless on the wheel hefore the start—to the genuine docu-mentary background, the loud-speaker announcements, the crowds, the track electrated with huge advertisements, the

PICASSO will be ninety in October. There are very few big cities in the world in which something from his haod will not be

on show on that occasion; but as

tens of thousands of English people will be funneled in and

out of Barcelona hetween now and then some at least of them may like to know that Barcelona

has a Picasso Museum which is,

and will always be, quite unique. Barcelona's holdings are such, in

short, as no other city could

They are housed in two adjoin-

ing and inter-connected palaces in a street, the Culle de Mont-cada, which has been there for seven hundred years. This is inmost, midmost Barcelona: a

fizgged walkway leads between

Gothic mansions: all is august and withdrawn: and nothing is

for show, even if one of the best pastry cooks in Europe stands on the corner and the museum is

almost within sniffing-distance of a shop which sells spices from Pondicherry and points further

dream of possessing.

You can't hear the words for the noise, you can't follow the action for the speed. But you can sit back and feel distinctly

LIFE on the screen these days is rarely humane, and one welcomes a film (I had no space to welcome it last week) which obliquely reminds us of man's callousness to animals-Escape from the Planet of

the Apes (Odeon, Leicester Squarc; director Don Taylor; De Luxe colour; U).
When with the first of the Ape Planet pieces Charlton Heston, in a brilliant juggling exercise with time, found bimself a few thousands years ahead of himself he also found crudite apes in control and humans, a retarded lot, used for sport or scientific experiment. Paul Dehn's ingenious script for the new, the third film, brings the action back to here and now, or at any rate to the United States, where in their expressive chimpanzee masks Roddy McDowall and Kim Hunter arrive, fugitives from a cosmic disaster which is yet to come but which is believed already to have fried Mr Heston (honestly, in the cinems all this seems perfectly rational). Understandahly the apes feel chary of admitting that back home in the future (these tenses really are bell) they were given to disaecting men, perhaps, who knows, vivisecting them. The reflection on our own assumption, right or wrong, that we are justified in lording it over the animals is clear enough. Anyway the film is likeable as well as amusing; it even has a note of pathos, something alien from its predecessors.



George C. Scott and Tony Musante in a riolent scene from "The Last Run." a gangster thriller which also stars Colleen Dewhurst and is directed by Richard Fleischer. It will open in London in November

old Hollywood style, using the idiosyncrasies of the members of a group, drawing farce from straight-faced desperation. There is neat wry playing from Bob Newhart as the inventor of the campaign. And, if you want social conscience it is here in a wishedly smooth as a second conscience. IN A double-faced publicity campaign a tobacco company offers twenty-five million dollars to any United States town which and Beryl Reid) and something nasty can persuade all its inhabitants to give under the floorboards—it is a good up smoking for thirty daya. Driven by its realous young minister (a smooth high—in the Cellar (New Victoria; director comedy performance by Dick Van Dyke) one community aets out to qualify; that is the theme of Cold Turkey (London Pavilion: director Norman Lear; De Luxe colour; A).

A sustained joke about a serious subject—deplorable taste, and good luck to it; the joke is extremely funny in the cye, a talon or two and other devilish

fragments, and as a result the whole it satisfies an occasional moment of village takes to rape, nudity, woodland curiosity.

AT the ICA on Saturday and Sunday its legs.

THE Electric Cinema Club is showing One PM (colour), a documentary, direc-ted by Jean-Luc Godard, about American revolutionaries; that is to say such figures as Eldridge Cleaver are seen and heard, their words sometimes clarified by the intervention of actors. But in fact the film is as much about the director as about Black Power. Caught by the cameras of Richard Leacock and D. A. Pennebaker. Godard is seen in New York streets, in a garden, in a schoolroom, advising, expostulating, even flap-ping his hands in dismissal. It is not particularly interesting, but I suppose

afternoons, a children's programme Amelia and the Angel, Ken Russell's Amelia and the Angel, Ken Bussell's early and pretty story about a little girl searching for angel's wings for the school play, and a famous animated silhouette film. Lotte Reiniger's The Adventures of Prince Achmed, its intricately scissors cut images dating from nearly balf a century ago; the style is capable of infinite debasement, but in Reiniger's hands it keeps its delicacy. Some children, however, may prefer live action, and for them I suggest the Children's Film Foundation production Mr ren's Film Foundation production Mr Horatio Knibbles, a cheerful mixture of fantasy and realism involving a little girl and her friend a six-foot rabbit.

# Old times

**DEREK JEWELL** 

THE LAST TIME I saw Victor Feldman was a quarter-century ago; a prodigy of eight or nine hammering wartime drums with Glenn Miller's AEF hand. Now be is serious, horn-rimmed, bald-domed and one of the few Britons to have made it in jazz in America, where he emigrated in 1955. His return to Ronnie Scott's Club last week showed Governments is disposed to how difficult it is nowadays for honour the terms of Turner's will. a jazzman to retain his identity. a jazzman to retain his identity.

vibraphone. He bas, perhaps, submerged his own personality into the over-all sound of a very integrated quartet (which is what good studio men learn to do—blend into whole) and its armichly no into a whole) and it's arguably no be seen nowhere else. Canova in Possagno, Nolde in Seebüll, and for our foreign visitors Watts mear Guildford, are all examples tenor saxophone, feeble on flute, and Chuck Domanico, a young bassist thoroughly in love with bls instrument, played singing lines with a melodious resonance unusual in these times of the bard bass guitar sound. But the more flamboyant days of Feldman are hard to forget—as bard as the days when Marian Montgomery, who appeared on the same hill, was a distinctive, coolly elegant jazz artist, rather than the competent but unspecial sbowbiz singer she has now turned into under the malign influence of

manner was clear from his "Eugene Onegin"; but there were serious reservations over the Hall/Bury "Tristan," and as Peter Hall resigns from so important a post as that of joint director at Covent Garden only a few months after his appointeven more serious qualms at the prospect of a Hall/Bury "Ring." ment, and only a few months before that appointment was due to take effect, there is sure to be a good deal of speculation, much of it inevilably wide of the mark. In any case, I doubt whether Mr Hall would accept the need for such a division of style as I have suggested.

Directing the opera

MUSIC - DESMOND SHAWE-TAYLOR

WHEN SOMEONE so well known

There seema in fact no reason

to doubt that Mr Hall found,

while working on his large-scale

pared to chew. He is first and

foremost a man of the theatre,

the amount that could be achieved within that time. The only surprise is that his previous

spells of operatic work had not prepared him for the complexity and tedium inseparable from

will be making their appearance in his cherished and perbaps elaborate production, with the

advanced, forward-looking artistic directorate and a conservative. star-fancying Board. The desire for "high-capacity box-office returns" (to quote a phrase from Kenneth Pearson'a column in this paper last week) is no quaint fad of Lord Drogheda's, but a sbeer necessity if Covent Carden is to stay alive and justify

Garden is to stay alive and justify its subsidy; what would be aaid by his critics if receipts were suddenly to collapse?

The public has made it clear,

again and again, that they want

to hear the world's leading aingers in their principal roles. It is only

in the world of opera that so natural a desire is frowned upon; yet the suspect word "star" is

quite as applicable to planists, violinists and conductors. No doubt it would be simpler for one

of our major orchestras to rebearse the Emperor Concerto with a good nalive pianist, and engage him whenever the work was scheduled; but no orchestral manager would dream of ignoring

manager would dream of ignoring the public's wish to hear, from time to time, the various interpretations of Rubinstein, Ashkenazy, Serkin and Gilels.

Sn far frum toadying to the star system, the Royal Opera's policy of expensive productions of a fairly small repertory bas actually resulted in our hearing many fine singers, such as Callas

actually resulted in our hearing many fine singers, such as Callas and Christoff, in only a few of their leading roles. Such performances are not incompatible with the more radical plans attributed to the proposed Davis/Hall regime; the two types of activity should co-exist, and for the health of Covent Garden must do so. Brilliant and unconven-

tional staging, such as we bave

lately seen in the Peter Hall/John Bury "Knot Garden." answers

well for most new works and for

Brilliant and unconven-

such a position.

Now that he has gone, the question arises whether his post, a new one at Covent Garden, needs to be filled. Sooner or later, I think it does. A recent remark by Colin Davis, about "Tristan" project and contem-plating the long vista of future seasons, that he bad bitten off rather more than be was prethe need for a strong man at the Opera on the visual and dramatic side, is perfectly true: who could not devote more than half the year to Covent Garden, and seems to have overestimated bow true, one could indeed reflect during his own performance on Monday of Britten's Peter Grimes, which was musically strong and vivid if a trifle rough (with Norman Bailey as a new and admirably solid Balstrode) and scenically quite acceptable, but poorly lit and weakly staged, with the Nieces such a position.

Opera, like politics, is the art of the possible; and it is peculiarly bard for a producer approaching it from the simpler world of the regular theatre to comprehend and accept its special problems. Accustomed to the prospect of a fixed cast throughout the run of a play, be is dismayed to find that within a year or two several fresh singers will be making their appearance. cavorting around like a pair of Marie Lloyd imitators.

What opera really needs is not so much a hrilliant theatrical genius as a man of proved capacity and wide operatic experience. It would be enough, I feel, if be were one-third genius, one-third man of general taste, and one-third man of good sense: in sbort, a musical Granville Barker. Such men used some-times to be found in the German elaborate production, with the consequence that be must either be perpetually on hand to do what can best be done, within tight rehearsal schedules, to fit the newcomers into the scheme, or delegate this Irksome task to somebody else.

It is naïve to represent the case as an issue between an advanced, forward-looking artistic directorate and a conservative. opera-houses; hut current artistic fashion despises taste and sense,

And yet, watching Friday'a revival of the delightful Glynde-bourne production of Cavalli's Calisto, I almost felt that Peter Hall could bave become, had be so wisbed, just such a paragon. "Calisto" is of course a special case: no repertory piece, but an opera forgotten for 300 years, and therefore essentially a new work. But Messrs, Hall and Bury, in applying their talents to this special case, have shown not only continuous theatrical ingenuity (so much was to be expected) but wit, poetry, tact, and— wbether they can bear the imputations or not-perfect taste.

So successful is this "Calisto" that we eagerly await the same team's version of Monteverdi's "Ritorno d'Ullsse" next year. Raymond Leppard's free way with Faustini's libretto and Cavalli's skeleton score has come in for criticism on scholarly grounds on which one can hardly pronounce without knowing the Venetian MS. But the result is undeniably an enchanting entertainment, mingling much fun, in the manner of Lucian or Offenbach at the expense of the Greek gods and their amorous activities with episodes of bigb pastoral

The blend of heauty and the blend of heauty and burlesque, sentiment and farce, is remarkably barmonious. We pass with no sense of incongruity from an exquisite scene (the jewel of the score) on a nocturnal mountain-top between Diana and Endymion to a lascivious little Satur's assault on the shaky wirther Satyr's assault on the shaky virtue of an elderly nympb. We see Calisto ascend to beaven beside an absurdly overdressed Jove, and are at the same time moved

by ber songs of lyrical rapture.

Janet Baker again presented a well for most new works and for special productions of some older operas; for much of the repertory it would be disastrous. The wisest plan would be to maintain about half the repertory ward tone, lnvested the bcwildred callisto with something of teenth-century balf—in a simple the grave charm of Tenniel's and testofyl true of good. Alice. James Bowman made a naive, tender Endymion; and Teresa Kublak's coolly glitteriog

#### Home for Picasso

BARCELONA | JOHN RUSSELL

of detail that can be paralleled nowhere else. Picasso has been a voluntary exile for a great many years, and there is no likelibood that he will ever go hack to Spain; but Barcelona is the place where he invented himself, from September, 1895, until he settled in Paris in 1904. Of course be was in and out of the city during that time, and there were events of capital importance which happened to him elsewhere: his first visit to Parls in 1900, for instance. But Barcelona was where he grew to manhood, where he formed himself as a social being and where be worked out the particular incisive attitude to the world which has sustained him ever since. Nowbere could replace Barcelona in his affections, and nowhere has. Ever since 1904 a monumental

The two Picasso palaces have been restored with great care by collection of his early work had the municipality of Barcelona, and they run the gamut of archibeen preserved in Barcelona by his mother, his sister, and his nephews and nieces. When Jaime Sabartes died in 1968, tectural history from spare, plain, high-beamed balls which bespeak the late-Middle Ages to an ornate and rackety grand saloon which Picasso gave a preliminary dona-tion to the city of Barcelona In was put up at the end of the eighteenth century by the newlythe friend and faclotum who bad meant so much ennobled Baron de Castellet. But, to him for more than half a century. In February of last year gamut. for gamut, Picasso's is quite as extraordinary, for it be made over the complete collecbegins with the schoolbooks that tion, which runs to over 200 oils, he embellished in moments of distraction eighty years ago and ends with the series of fifty-eight variations on Velazquez's "Las Meninas" which he completed Meninas" which he completed "Meninas" series of 1957, the "Meninas" series of 1957, the he embellished in moments of ber 30, 1957.

"Unique," I said. But the uniqueness does not lie in the size of the boldings; it lies, rather, donation also includes major works from a particularly fertile visit in 1917-18.

Picasso is still very much size of the boldings; it lies, rather, in the fact that the Museum fills en froid with the Spanish out for us the development of government, and his feelings were the fullness of its material: as a great artist from boybood respected at the time, a month nowhere else, for example, we sense the ferocity of the or two ago, when the complete



museum was inaugurated. There was no private view, no public-relations campaign, no speech; the doors were opened at the usual time in the morning, and anyone who felt like it was welcome to come in. There is still very little advertising, but the two palaces are none too large for the numbers of people who find their way there.

Much of what is on show is, to tell the truth, study-material: the views of Valencia. Malaga and Cartagena which date from his sixteenth year would not, for instance, rate wall-space in the Louvre, and the pastoral scenes done at Horta de San Joan in 1898-99 in no way foresbadow the originality of the paintings done ten years later in the same countryside. Two large-scale oils of very carly date—one, a variant of Luke Flides' "The Doctor," the other an archetypal "First Communion"—likewise need to be seen with hindsight, and in the context of the later work. But where the Barcelona museum carries all before it is in the fullness of its material: as

ris comica which runs through Picasso's drawings from the schoolroom onwards. A sheet of satirical sketches on the subject of the Boer War, a copy of Velazquez's "Philip IV" done in Madrid in 1897-98, a page of painstaking Spanisb/French conversations. tional manoeuvres, a drawing from Corunna (1891-95) of a manlooking a woman up and down outside a lottery office, and the earnest, craftsmanlike portraits of bis father and mother—all these are irreplaceable tokens of a career still a long way from fruition. It is also well worth while to decipher the hand-reading in which Picasso noted down that he was destined for a brilliant beginning, a lifetime filled with many and hot-blooded affections, and a great calm towards the end.

All this gains very much from being seen within hallooing distance, almost, of where it was originally made. The famous menu-card for a no less famous menu-card for a no less famous the seed of the tavern in Barcelona looks the better for being sbown with an original table from and the grand unfinished portrait of "La Salchichona" (1917) looks the better for being seen in a city where that same cast of in a city where that same cast of face can be seen on every street. More generally, Barcelona has still something of the cosmopolitan spirit, the deft eclectic elegance, which marked it when Picasso designed posters for carnival-time in 1899 and 1900. It is one of the steat cities of It is one of the great cities of the world, and the Picasso Museum is worthy of it, and of

It does, none the less, raise the question of the propriety of the one-man museum. Whether such

museums belp or hinder the reputation of the artist in question can he debated; whether the material in question would be better distributed in "rational" style throughout the world could also be debated. It could be argued, though not by me, that the preliminary sketches for Picasso's "La Vie "of 1903 would make more sense if they were in Cleveland, where the finished painting is, and not in Barcelona. It could be argued, though not by me, that the Ingres museum in Montauban does a disservice to Ingres, in that relatively very few people go there, and that the Turner bequest should be re-distributed since none in our

The truth is that these are

complex and delicate questions, in which any general notion of social well-being will be flouted by the wayward and unpredictable nature of creativity, on the one hand, and the whims and fancies of donors on the other. Of course it would be nice for many of us if Oslo's enormous many of us if Oslo's enormous holdings of Munch were to be redistributed; but it is also a wonderful thing to set off for distant places in the knowledge that what we shall see there can of this. The homogenised life is too much with us already: let's hold on to the one-man museum top-heavy or frankly insufficient as it may sometimes be. We can look at Courbet in metropolitan museums for half a century and not know him as well as we do when we bave tracked him down to Ornans; and when we go to the Matisse Museum at Cimiez we have a feeling, almost, of complicity with the great man. Such things are of great value as counterblasts to the standardised life, and I hope that they will never be tailored out of existence.

Feldman's piano-playing is neat

and professional, influenced at times by George Sbearing and never less than fluently melodic. But it rarely explodes with personality or surprise, and this is even more true of his work on

noisy clubs and hlathering TV

THE PHILANTHROPIST

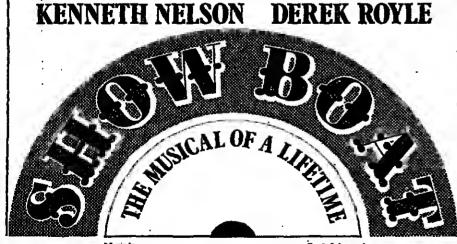
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and tasteful type of good, straightforward production that can accommodate and survive numerous revivals and changes of cast. That Peter Hall (though soprano was perfectly suited to the jealous Juno. Mr Leppard conducted his own brilliant in another partnership) can do RILYAL GOURT. 73C 174S. EV. 8. THE SOHO THEATRE at the Sal. 5 & 8.30. PECCY ASHCROFT King's Head. 'Oynamo' by Chris Wilkinson. Tues. Sun. 1.1S p.m. 226 1916 until July 25 by MARGUERITE DURAS. Tell WALDEVILLE. 836 9088. Evs. at S. Mai. Tues. 245 2018. Evs. at S. Mai. Tues. 245 2018.

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#### TELEVISION [ MAURICE WIGGIN

the degree of illumination varied, But there was a long parade of people passing, and pausing, and confiding. Throughout the week we were focused on people; some of whom we thought we knew, but mostly strangers dropping in to take us off guard with the appall-ing candour of their confidences.

ing candour of their confidences.
What was happening over England around 9.20 pm on Tucsday and Wednesday? I guess a chill fell niver the land: possibly followed by a smouldering rise in lemperature. For al those times BBC1 put our Paid Off, an examination of what it is like to be out of work. There are several things to be said about several things to be said about this series, some of which I cannot bring myself 10 say; but

And another: now tike the Americans we are becoming—so ready to lalk to strangers, or at any rate to the camera which is the ultimately unknowable, neutral stranger, about our most private shifts. The reticent tachurn English turn out to be tremendously for the oming, neutring rattling away, just like Americans, the moment they see the machinery. (True, you can be gabby and inarticulate at the same time. But that we knew).

One thing was incustably miss-Ing from these vivid revelations, produced by Michael Latham; and that he could not provide. What we needed to complete the emperience was a simultaneous digest of the reactions of the viewers, the thoughts that went racing through all our minds as we watched and listened to these people to whom the thing that "can't bappen here" had actually happened, as unhelievable as cancer or the bullet with your name on it. This was television which really provoked a reaction, and the reaction was as much a part of the totality as the action

which provoked it.

One could only speculate, and canvass opinion next morning (always a dicey business). Thoughts unspokeo or spoken reluctabily censorious, fearful, panicky, smug, self-righteous, resentful, even envious (I ldentified them all) mixed up with fied them all ... mixed up with the real and formal sympathy, the unease, the sad chill feeling that the economic insecurity we bave forgotten since 1940, and half of us rever knew, may be coming back. "There but for the grace of God . . ." (But in some cold

of God . . . (But in bearts, a touch of glee.) The necessary feedback slement appeared, or tried to, in Friday night's final programmean attempted discussion of those naunting personal films and their implications on the scale of a revival meeting. It was a rather frustrating hroadcast, as it always is when they try to give a hearing to hordes of speakers. There is no known way of organising these accasions, though heaven knows they tried. But much of the thought-provoking impact of the personal films was dissipated.
One thing emerged with the force of unanimity. The petty purcaucrats who dispense the penefits—whose employment epends on unemployment—are sell and truly detested. Othervise the divisions between those dio would help and also between nose who need help, seem nenacingly deep and wide.

WE LIKE TO SEE private men made public, we like to eavesdrop on public mien in private. There was something of both sorts of illumination last week. Naturally, the degree of illumination was as illumination was as a solution on the deep springs of racial prejudice. A Region of Shadow, made the most moving and memorable One Pair of Eyes for a very long time. This brave, levable man, a natural leader who leads us towards our true potential, identified racial prejudice as the fearful recogni-tion in uthers of that which we most dislike in ourselves; a projection of our own secret disgust.
This might sound pretty flip
coming from one of Late Night
Line-Up's callow and cocky cheerleaders; hut you take it, with
gratitude for the insight, from a
man who has forgiven the Japancse the terments they indicated on esc the torments they inflicted on

Rabin Brown also dld some-thing to illuminate racial preju-dice in the first of ATV's series, one thing we may agree on: it diec in the first of ATV's series, left every viewer less happy than it found him.

diec in the first of ATV's series, A Kind of Exile: he introduced its to Basil D'Oliveira, a quiet man who is aggressive only on the cricket held. A tedious propagandist accused Mr D'Oliveira of letting the anti-apartboid cause down, but Colin Cowdrey asserted that he has done more by his example than some do hy shouting. And this film contirmed that

It was interesting to see Ian Smith's scepticism coming through so clearly in Panorama's scoop interview (with Richard Kershaw). This same Panorama, a good one as so many are under Brian Wenham's sober, unflashy editorship, brought in Michael Stewart and Richard Crossman, at loggerheads about the Labour Cabinet's commitment to the EEC negotiations. Mr Stewart is a besitant speaker (to er is a hesitani speaker (to er is human) while Mr Crossman is garrulous to put it mildly; but you don't need to listen to them for very long to form an opinion about which man's judgment you'd rather have to depend on. The Russian writer Solzhenitsyn

may be as great as they say and is certainly a fascinating man, but the Omnibus study of his position tThe Writer and his Government)
was another piece of great spoiled
radio. Every word said (and they were brilliantly selected by pro-ducers Barrie Gavin and Robert Vas) added to our knowledge and understanding, but the visual element was counter-productive. All those actors standing and

Good old Robert Kee, one of those strong, tough features and leonine head. His Sunday-night appointment with the Man in the News is one I always try to keep, though it's past my time for being lively and alert. He chooses interesting figures and asks the right questions—he could manage perfectly well by himself without his redundant panel of assistants.

GRAHAM GREENE once satd that if ever a man'a imagination was clouded by the Pit it was Henry James's. Simon Gray, too, is well informed on this subject. His Butley (Criterion), ruthlessly dirocted by Harold Pinter, is a corrosively witty study of a thoroughly evil man who, in seeking to destroy others, utterly de-stroys himself.

Ben Butley. a University lecturer in English, cuts down with his raznr edge tongue his wife, his male lover, and his pupils, but it is they who escape, not he. An Attila of the class-room, an Oscar Wilde of the pubs, the hare that the tortoise always beats, he has the natural contempt of the brilliant but failed talker for those unspectacular writers who actually manage to get their book printed, their essays written, and their tutorials completed. His repartee is incomparable and though he loses the campaign he wins all the battles.

All, that is, but one; for in a very remarkable scene he en-

counters a man from Hull whose contempt for wit is greater than bis own for mediocrity, and hore is defeat sensational. His most is defeat sensational. His most lethal weapon turns out to be a child's toy against this formidable visitor, coolly played by Michael Byrne. "Butley" shows with what bravura, even with what murky splendour, the wicked can bring about their own annihilation. It is magnificently amusing and ironically tragic. It amusiog and irooically tragic. It may be possible to find a more endearing performance than that of Alan Bates as the morally suicidal Butley, but not one more dazzling nor more entertaining. The spirit that is bitter in "Butley" is farcical in Don Howarth's A Hearts and Minds Job (Hampstead). This play is so good that one wooders why it is good that one wonders why it is not better. Mr Howarth has a bizarre and prolific imagination which combines municipal politics with wildly absurd melodrama. His play is based on the engaging notion, not of rebousing, but of dehousing, masterminded by an omnipotent but unseen Town Clerk who accepts the latest theories of specialty in believing

Town Clerk who accepts the latest theories of sociology in believing that the first thing to do about a towo in need of improvement is to destroy it.

The family we see him operating against, by means of an agent who is played by Robert Eddison with a seedy, anxinus dignity is a strange collection. It includes a revivalist preacher, a clergyman of doubtful orthodoxy, his mistress and her son, with, in the background, a gunwith, in the background, a gun-running friend, and a millionaire former colonial Bisbop who is killed in a duel over a lady by a dead-shot Admiral. Mr All those actors standing and moving like robots and speaking in turo simply put up an image screen behind which Solzhenitsyn lurked like a ghost at a seance, unable to "come through."

Michael Croucher eojoyed himself, I'm sure, filming his piece on Alexander Thynne, Viscount Weymouth, beir to Longleat. And much of the enjoyment came through. The Thynne Blue Line was an amuslog, candid, occasionally touching portrait, or self-portrait, of an affectionate, lucky, well-intectioned, silly rich young man who wants to be an artist aod a philosopher. At least it's lovely ambition for a rich young man.

Conducted Robert Keep one of the cardinal standard dead-shot Admiral. Mr Howarth's merit is that the extravagance of bis fancy is balanced by an extreme precision of phrase which reveals more than it apparently says. The nice accuracy of his dialogue is at its best, when asked who his father was, the illegitimate son replied: "Some soldiers." An entire lifetime of exuberant enjoyment is expressed by the simple substitution of a plural where we expect a singular.

IF I DRAW attention to the parts of Alwin Nikolais' programmes which appear to me less good than others it is not through

good than others it is not through a spirit of perversity born from the best: he's another veteran annoyance that so many people whom I admire and enjoy more have been enchanted by the as the years lay their mark on American inventor, or through a blind lust to attack, but because I admire so much the fantasy of Nikolais that I want to see his works in as perfect a condi-tion as possible.

"Divertissement II," which opened the third programme at Sadler's Wells, illustrates all his strengths and weaknesses, but emphasises the former, as all

## Plays for losers

#### THEATRE | HAROLD HOBSON

Howarth but in the late Joe Orion. The introduction of a coffin into the living room is a weaker versloo of what we saw in "After Haggerty." Moreover the speed of a farce should continuously increase, hut under Donald McWhinnie's direction, "A Hearts and Minds Job" proceeds

Yet in the end the play, unlike at the same even pace through-"Butley," fails to ansuse. In out. There are some of those spite of its ingenuity it is deriva-electrifying bursts of panic in the tive; one has the uneasy feeling face of innocuous danger which that one is listening, not in Mr are the hallmarks of farce from Ralph Lynn to Brian Rix and Michael Crawford. Caught in some minor domestic peccacillo Mr Rix invariably adopts an air of nervously exaggerated inno-cence which serves only to make more clear the quaking of his heart; and a harmless knock on the door at the Strand theatre



Blake, with Maureen Lipman and Sarah Atkinson in "Tyger," a celebration of Blake's life and work by Adrian Mitchell, with music by Mike Westbrook. This National Theatre production will open at the New Theatre on Wednesday

puts Mr Crawford into an esstacy of terror. The comic essence of these alarms is that the audience knows them to he unnecessary. But losing one's home is not a trivial thing; it justifies, and so makes unlaughable, any amount of panic; and you cannot sare the play merely by leaving the panic out.

McNally's double bill at the Open Space, is due wholly to the fact that David Healy puts the panic in. Mr.Healy plays the part of a bouncy little man giveo to violeot attacks of anxiety oo the slightest provocation. Coming up for medical examination for the US Army he is terrified that he will be drafted, but when in fact be is not drafted, he feels himself insufferably insulted. Mr Healy's sufferably insulted. Mr Healy's consternation, his speed of re-action to every threat of danger and bis outraged modesty when he finds be is 10 be examined by a Woman Officer come like a

refreshing drink in a thirsty land. The Woman Officer, too, is well played by Andonia Katsaros, with beautifut timing and a lurking sense of amusement ochind her appropriate seriousness of man-ner. "Sweet Eros" is less ner. Sweet Eros is ics interesting, In it a loquacious young man (Peter Marinker) talks, uninterrupted except for changing lights, for 45 minutes to a naked girl (Jane Cardew) sitting an a chair. ting on a chair.

There is permissiveness also in Keith Hack's production at the Roundhouse of Titus Andronicus. A liberal display of biceps, buttocks and breasts matches the horror of the story which, with ita severed bands and torn-out toogue, can turn the stomach and shock the morals of an average playgoer. The action is played out on a ramp like the auditorium of a Greek theatre, with characters ascending and descending sometimes into a pit at the lottom of the stairs, according to the rise or fall of their fortunes. Mr Hack's triumph is that be offers his physical revelations in the controlling context of a ritual that many times during the evening reminds us that Shakespeare is a great poet. Lines like "These that I bring unto their latest home" strike upon the ear like the note of an unfamiliar but ravishing music. Air Hack proves himself a man of independent. judgment. For in this play he pushes things very far, but never beyood the point at which the awful becomes the absurd.

awful becomes the absurd.

The same judgment is not shown in Clifford Williams' production of The Duchess of Maigat Stratford. The play is difficult, but not more difficult than "Titus Aodronicus"; and it should not eod as it ended on Tbursday, with the audience roaring with laughter. The performance is, however, swift and colourful and Michael Williams' stricken Ferdinand gives to the stricken Ferdinand gives to the famous "cover ber face" a new and powerful interpretation. Judi Dench's Duchess is charmingly fresh and guileless. There are some impressive visual effects, especially the de-frocking of the Cardinal (Emrys James), but not much else

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#### Man or landscape DANCE RICHARD BUCKLE

four numbers are sbort: the new-comer is amazed by a profusion of novel ideas and nothing goes on fur too long.

In "Group Dance" the per-formers wear cocoons of elastic crèpe material, open down the frint and back: their hands are kept inside, so that if they make a gesture they carry the sheath with them. They begin lying down and the first flicker of life is like a stirring nf insects or the involuntary aignals of an erotic dreamer heneath a sheet. Mood and lighting change as they leap to their feet, face us and become Alexandrian mummies against a bright striped tent. After we bave had a glimpse of "the terrific immobility of Egyptian things," which so enchanted Firhank's Mrs Shamefoot ("particularly in the train"), we are amazed and delighted to see them hopping lightly, aideways, in and out. But theo, alas, they how, breaking into a third dimension, and this is wears. and this is wrong. I cannot tell why it is charming for mummies

to hop sideways, and wrong for them to bow, but so it is. Finally they expand into rocking lozenges and squares, which is an effective and logical climax.

"Trio," is for three chessmenlampshade ladies whose gomelan music prepares us for their Siamese gestures and quaint reclinings. The thought bere dawns that the Nikolais company, attractive as they are, dn not need the high skill of dancers: to be obedient and agile pawns is enough. I found "Noumenon" quite

awe-inspiring. Faced with the three red faceless Judges of Hell, rocking like of of the country drona on their plioths, we know we are doomed. Except for a momentary tendency near the eod for the three figures to consoire with the electronic music and do something out of keeping in order to get a laugh, this was a

tremendous invention.
In "Tensile Involvement," the veering arrow-head, zig-zag, herringbone, chevron patterns woven

# Market trends

#### RADIO | JEREMY RUNDALL

Debate, was a plausible attempt at democracy. We could ring Mr Maudling, Mr Healey, Mrs Castle and assorted experts for information and advice oo joining the Commoo Market: the White Paper provided a crib, and Robio Day an ioterpreter. A praiseworthy idea, certainly; but how tedious and drawn-out it hecame. I wonder whether any-one's mind was changed?

one's mind was changed?

Brought up in savage poverty in a Salford slum: victim of the cotton slump (when mills were sold off dirt cheap for the hricks and scrap metal) and the wider Depression, Walter Greenwood wrote himself up by his bootstraps. Magazines praised his style hut rejected his hackstreet realism: it took "Love On The Dule" as a kind of freak runaway auccess to establish him. auccess to establish him.

In Those Turbulent Years, John wisely let Greenwood, nnw 70, do uniformly good.

version of "It's Your Line" on Tuesday, Your Voice in the Big Thebate was a plausible atternet the admission that childhood in the admission that childhood in the control of the second the second that childhood in the second that the second that childhood in the second that the security drives him still to cease-less work noo-stop note-takingit's hard to imagine how better such a portrait could have been done. The scene belonged to L. S. Lowry, but the philosophy was all Walter Greenwood. "Never let bitteroess curdle your he concludes and the concl he concludes: and the ending came all too soon for me.

For a bigger battlefield, though

perhaps with toy soldiers, full marks to Roger Pine's buge adaptation of Strangers and Brothers, now well past the half-way mark in its 29 weekly instalments. For me, the Lewis Eliot sequence lives more acutely on sound that it print, precisely because sn much of the nuvels consists of dialogue. The merging of separate story lines at concurrent times, always a prob-lem in the writing, bas been nicely achieved, and the nicely Tuaa and producer Marlene Pease standards of acting are almost

hy the dancers from floor-toceiling elastic seem to be pointing the way to an imminent climax of virtuosity or, perhaps, to the birth of some triangular Apollo: but when at last a tall solo dancer takes the centre of the stage he does nothing of interest and soon runs off again.

Total Theatre—OK. But rather less than seldom, I maintain, is Man the Dancer given his chance to shine amid the other balcyon elements which hurtle from the brain of Zone Nikelain Sol. brain of Zeus-Nikolais. So I pro-pose, in the interests of the pose, in the interests of the new Super-Art, a collaboratinn between Zeus and Diooyslan Paul Taylor or Apollonian Robbios. Less profusioo of projectioos I have previously urged. One more constructive plea—a bid for sileoce. The magic would be enhanced by a reapite from Vulcanic sound. And so I back away, finger to lips. away, finger to lips.

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# The Emperor who died at York

I SOMETIMES torment myself hy imagining that there is a little group of people, fellows of some college, who meet on Sunday mornings to score points on the number of inaccuracies they have detected in my article. They smoke pipes and argue whether to allow one of them a mark for an obvious misprint; they particularly enjoy a "howler" and it has occurred to me that they must yourselves, give money to the soldiers, and despise everyone else ") is as stupid as it is hrutal. coming from the man who had broken the power of the old Praetorian Guard.

hy now be rather young, the "Stonehenge circle" of critical What is there to be said for father-figures having run out. When I write of Septimius Severus I have them in mind. him. Anthony Birley, who is both historian and archaeologist, makes the best case he can. He himself is an exact and exacting scholar, with no graces. He does considered him as the principal author of the decline of the Roman Empire." I don't suppose not make statements but hazards possibilities:

At all events, it would be curious indeed—though there is no means of proof—if the Septimi failed to take note of 

Tripolitania. . . . This would become in a bad istorian "The Septimii flung "I've been everything and what's the use?" He would have seemed a themselves wholeheartedly into the trial of their friend Apuleius; nothing else was talked of for derrible anti-climax after the Antonines had not Commodus been the last of them and

days."
One of the accusers may have Pertinax a had starter. Compared to the Big Five (Nerva, Trajan, Hadrian, Antoninus Pius and Marcus Aurelius), be was an undistinguished little man, tyrannical in a small way, an upand-down soldier, an embellisher heen a secret Christian, of whom Apuleius said: "He has never prayed to any God or frequented any temple. And if he happens to pass any shrine he regards it and-down soldier, an embellisher as a crime to raise his hand to his with an arch in Rome to his lips in token of reverence. His credit. His last advice to his farm holds no shrine, no hoty sons ("Do not disagree among place, no grove" and Apuleius

SEPTIMIUS SEVERUS by Anthony Birley/Eyre & Spottiswoode £5.50 pp 398

CYRIL CONNOLLY

calls this way of life "lucifugus," light-shunning, using a word used by the Christian writer, Minucius Felix for his sect "lalebrosa et lucifuga natio.

The Septimii were very rich, and their money opened the Roman career system to them. The future Emperor had military ability and there were omens to prove he would one day rule. His prove he would one day rule. His African accent was not too exaggerated. (Africans dropped their aitches and mispronounced the letter "L".) He was small but physically powerful, a horn administrator, a man of great energy and used to roughing it. He was trained as a lawyer and conducted his own defence against a charge of adultery. He soon hecame a Senator.

Mr Birley gives a good picture of the reign of Commodus. "born in the purple," whose appointment was the most glaring mistake made by his father. Marcus Aurelius. It is difficult to assess, however, the harm which a totally lascivious exhibitionist, however cruel and cowardly, can do to an institution like the Roman Empire. They degrade morality, they empty the ex-

chequer, but they are hound to be murdered fairly soon, and the barm is really done by gross errors of judgment such as disbanding armies or appeasing harbarians, crippling taxation or corrupt bureaucracy. After the Antonines every emperor had to hribe his supporters, go off and nefeat his rivals, campaign against the harbarians and await assassination. It is a wonder anyone was prepared to take on the job.

An emperor is as famous as the historians he gets, and Severus (I shall call him SS) had a good one. Cassius Dio (who wrote in Greek), and two indifferent. Much light has recently hear through on him him in ferent. Much light has recently been thrown on him by inscriptions. His greatest achievement to my thinking was his complex of buildings in Leptis Magna. Not his arch but his superb Basilica, his Octagonal Pavilion in the market (the Nymphaeum), the colonnaded street and the Forum. The colonnaded arch and the facade of the Basilica are the façade of the Basilica are gione worth the journey to this

stood one hundred feet high and three hundred fect long, resembled a Nymphacum or a theatrical drop curtain, and con-tained statues of the seven planetary gods, with himself as the sun looking towards Africa and welcoming fellow Texans, I mean men from Leptis. He also restored the Pantheon,

His was not a very literary age. There were Apuleius and Fronto, hut the great meo were jurists like Ulpian and Papinian, and the physician Galen. The Emperor took a keen interest in the administration of justice and was particularly strict in enforcing the law against adultery, of which there were three thousand cases pending when the elderly tyrant hurried off to win military glory against the Scots. The victims must have hreathed a sigh of rellef. The last case was a conspiracy. An informer against the proconsul Apronlanus, accused of dreaming that he would be emperor, mentioned that he bad seen "a hald-headed senator peeping in." According to

We all looked round at the men who were bald. I was so taken aback that I actually felt the hair on my head with my hand. A good many others found themselves doing likewise. The Emperor's campaigns in

land of trigger-happy oil men.

In Rome his arch stands, but Britain were remarkable. He an interesting new building, the found Hadrian's wall inadequate

to establish an important camp at to establish an important camp at Carpow on the Tay which Anthony Birley knew well.
"There can be little doubt that Septimius intended to annexe a substantial portion if not the whole of Scotland." Septimius decided on a campaign of externization with down to the mination, right down to the last male bahy. He died at York in 211 and was cremated, his ashes heing placed in an urn of "purple stone (Derbyshire blue John). He handled the urn himself and said: "You will hold a man that the world could not hold."

His sons were soon fighting, and if we like to memorise

and marched up to Aberdeenshire

twenty-four Caesars instead of the usual twelve-they hring up the tail. Antoninus murdered Geta, and reigned five years as Caracalia, who made all free inhabitants of the Empire Roman citizens hefore he was murdered by Macrinus, who reigned fourteen months to make way for Heliogabalus ["it would he inaccurate or oversimplified to describe him as a homosexual"] and after him came the last of the dynasty. Alexander Severus who got it down to 235 when he was murdered by his troops.

The Severan dynasty had lasted

The Severan dynasty had lasted forty-two years and perhaps its principal character was a woman, the Empress Julia Domna, chosen as second wife hy SS hecause her horoscope said she would be a queen. She was heautiful and intelligent, and the persecution from various favourites drove her to befriend philosophers, in particular Philostratus, untrustworthy hiographer stratus, untrustworthy hiographer of the incredible Mage, Appol-lonius of Tyana.

#### A real encounter

A RAP ON RACE by Margaret Mead and James Baldwin/Michael

FREDERIC RAPHAEL

with an arch in Rome to his credit. His last advice to his

I SOMETIMES torment myself

has occurred to me that they must

His stock is looking up. Accord-

ing to Gibbon "Posterity justly

noman Empire. I don't suppose many would agree today: his reign of eighteen years, the longest hetween Marcus Aurelius (d. 180) and 284 (Diocletian), acems in itself an impressive feat.

We like him hecause he came from Africa, which makes a change from the Roman dynasties,

and because he died at York with those admirable last words: 'Omnia fui et nihil expedit''---

AGAINST the odds, this is a pretty marvellous book. Although Margaret Mead and James Baldwin are both extraordinary and "distinguished" people, one's heart sinks, going in, at yet another series of tape-recordings being passed off as a "major literary event." With any luck, you can't belp thinking, a major lilerary event might still mean that someone had actually written a hook, not merely heen pressed between covers. Are we in for between covers. Are we in for one more printed chat-show in which celebrities cudgel their brows into rugged seriousness and cook up another meal of chalk and cheese?

No. Baldwin and Mead really No, Baldwin and Mead really do argue ahout matters of substance and they really do listen to each other. Happily, we are spared the spurious interventions of a chairman; no tedious exegete insists on definitions or feels bound to demand that questions he instantly answered. In consequence, much is defined and many quence, much is defined and many answers are given.

The two participants, hecause they are civilised and reasonable people, systematically rectify the balance of their arguments, are as alert to their own errors as to anyone else's and so demonstrate that the combination of eloquence and practical logic can still lead to the discovery of common ground and of uncommon respect.
Two human beings of different
ages, colour and hackground move from the formality of a public recognition of each other's reputations towards a strictly personal candour. They move towards a kind of nakedness which is as unusual as it is moving, the vital nakedness of those who neither conceal their weaknesses nor deny their strengths.

Baldwin and Mead bad never met (though doubtless they knew each other's work) before the day these conversations began. The edited version of their encounter lasts over 250 pages. It begins with a low-key hut confident promise of disaster by Raldwin He procedures his by Baldwin. He proclaims his hlack despair with all of that relish, even nostalgia, for apocalypse instinct in the rhetoric of the church in which he

America, he says hriskly, is doomed and with America, the world. The gross wounds inflicted by the white on the hlack have poisoned everything. We can only wait for the patient to die. All treatment is a waste of time. He argues with the weary ferocity of those who have hawked an unanswerable case from one callous court to another.

Margaret Mead never denies the assault or ignores the wounds. She simply refuses, with growing assurance and sophistica-tion, to accept the metaphysical conclusions which Baldwin's rage attaches to them. She concedes the often cruel and fatuous pre-tensions of the white man, but sbe cannot sentence the world to perdition. She refuses to deduce an inevitable future from what could not be avoided in the past. She will not, no, she will not be condemned for the crimes of others. She will not, no she will not fall for the romantic masochism of "nous sommes tous les assassins!" Insisting always on the concrete instance, she wildlester the tradition of the vindicates the tradition of the empirical she will examine cases, she will judge individuals in-dividually; she will not he a party to, still less a defendant in, any mass trials. She will, above all, have words mean something. She understands Baldwin as a man, but she will not show him the contempt involved in allowing illudealities to need to be a sometime.

illogicalities to pass unchecker The heauty of this long conflict reminds one sometimes of a game in which, when both contestants play well, they have more in common with each other than with their own supporters, sometimes of those passionate conversations at the beginning of a love affair where honesty, display and appeal are all combined.

For this is, in truth, a drama where cold heginnings yield to passionate conclusions. There is impatience, there is conflict. there is even anger hut there is never that greed for malice which is the fuse of violence. In the end a public stage has become a private place for these two people. Their discovery of each other as realities instructs us in was once a preacher. He has the use of dialogue and reassures heard the arguments for hope— us, if of nothing else, of the value heard the arguments for hope—

and ahared them perhaps—too

often to hear their rehearsal. Yes, good will.

# Troubadour plus

THE FACT remains—if I may THIS WAS RICHARD TAUBER start at the end—that Tauber was one of the greatest performers of our time, and that therefore any with Diana Napier Tauber hook on him is welcome, even this one. Its closing sentence gives a fair picture of its letter

on spirit.

On January 20th [1948], at the cod of a Memorial Concert at the Albert Hall . . . seven thousand friends rose to sing "You Are My Heart's Delight" with the Luton Girls Choir, as a final tribute to a man woose voice had thrilled millions—and continues to do so.

For my own part, I'm not likely to sing "You are my heart's delight" with the Luton Girls Choir, even in an emergency: I like my trash to have some music in it. Yet I can top Mr Castle's story; if mine doesn't move you to tears, at least it won't make you laugh. And I can put a date

to it too. On Saturday, September 27, 1947, a mere four months before the Luton Girls Choir went into action, I was sitting in front of my radio, listening to Don Giovanni from Covent Garden; my girl friend, oow my wife, was at the Garden drawing Tauher. I disliked Krips' interpretation, but there was the Vienna Philharmonic, and there were the singers. In particular, there was Tauber, whose Dallo sua pace proved an experience. But when it came to Il mio

tesoro intanto, experience turned into revelation. My mother, a fine musiclan, was working next door. I shouted: "Drop everything, come in and listen!" I needed a witness—who, in fact, was just as stunned: she'd only known of

every note.

One did hear hreathing difficulties—which themselves were culties—which themselves were for this treatment because of all great spirits, his is the last to mind.

W H Allen £3.50 pp 209

HANS KELLER

turas, enhancing their urgency: the artist's body had uncondi-tionally surrendered to his mind Later, my wife reported that when he came back into the wings, he was soaked in sweat and looked very ill. From Mr Castle's book, which is not with-out documentary vaine, I now learn that he was, in fact, dying. One lung was virtually out of action, the other gravely affected—the unsuccessful operation im-

I am going to sing . . . 1 will sing this performance, and nothing in the world will stop me. Afterwards they can do what they like with me.

In the whole history of music, know of two great artists with great banality in them. Mahler solved the problem by treating his compulsive vulgarisms as material for his inspired creative irony. Tauher, on the one hand, sang music compared to which "You are my heart's delight" is late Beethoven—while on the other band, when he sang sublime music, his natural taste was more convincing than are many a highhrow's artistic living standards, painfully acquired.

The clear-cut—yet conflictless—dichotomy in his musical character invites psychological investistunned: she'd only known of stunned: she'd only known of Tauber as a singer of dreadful music. But his phrasings of the disarming Kitsch, not overliterate, and fittingly adorned line at the same time, cut into with such words as "Saltzburg" with a "t" and, of course, "artistes" with an "e."

Perhaps God singled out Tauber for this treatment because, of all





Images of ancient myths: Heracles subduing the Nemean lion (left), a subduing the Nemean ton (left), a base-relief at Olympia; and head of a Meduso (above), from the Temple of Apollo at Didyma. They are reproduced in "In Search of Lost Worlds" by Henri-Paul Eydoux (Hamlym £2.75), an amply illustrated account of archaeological discoveries including those in Egypt, Persia, Greece and Israel.

#### Feminine cases

JOURNEY FOR MYSELF by Colette, translated from the French by David Le Vay/Peter Owen £2.75

MAD IN PURSUIT by Violette Leduc, translated from the French by Derek Caltman/Hart-Davis £2.95

PARIS FRANCE by Gertrude Stein/Peter Owen £2.25

WILLIAM COOPER

THE JOY of the five senses!" writes Mme Colette, expressing to perfection the most striking feature of her art. Every page is alive with colour, sound, touch... She might well have added "The joy of literary talent!" which is equally striking -sbe swoops in with it, plumes

Journey For Myself is a collection of forty-seven essays and occasional pieces, none more than about three pages long, most of them seem to have been written between the early Twenties and the late Thirties. Some of them, for example articles she wrote for Vogue, are triffing and not meant to be otherwith that joy of the five senses. There are other features that strike one. It is amusing to find the creator of Cheri laying down the law and passing moral judgments—at the way women educate their children, spend their money

their children, spend their money on clothes, treat animals. . . . On the other hand it is seriously disquieting to find the joy of the five senses, the passion for animality, sometimes appearing to go with a want of human feeling. There is always something narcissistic about exclusive joy in the senses, though in joy in the senses, though in literary art it makes at least for the reader a delight. But in her passion for animality Mme Colette

passion for animality Mme Colette shows on occasion a remoteness from humanity that smacks of the heartless, if not the frigid. In a threnody for "possessors of animality lost elsewhere" she writes about "the pleasure of killing, the charity of bestowing death like a caress." That sort of thing I'm afraid I can't take.

"Sensibly the ugly woman comes to terms with her ugliness and exploits it as the grace of nature," writes Mme. Colette with feminine wisdom. She should have come acrosa Mile. Leduc, for have come acrosa Mlle. Leduc, for whom it permanently keeps the nerve-ends janglingly raw. If Mile. Leduc were exploiting it as the hasis of art, her life might seem less poignant. But what touches one, and finally wins one, in this wild pointilliste torrent of autohiography, Mad in Pursuit, is anguish transparently revealed. At the opposite extreme to Mme. Colette, Mile. Leduc says "Pleasure is in the brain." Pleasure, and everything else: "Folie En Tête" is ber own title for this hook, and exactly right. A head-trip, lasting 180,000 words. In it Mile. Leduc's sufferings as a writer and torments as a failure, twenty years ago, are nevertheless real and familiar. The mad

part is her infatuations—en tête
—for well-known writers: she
sees Simone de Beauvoir, Natha-

lie Sarraute, Jean Genet in the Café de Flore as Gods on Olympus, "My life liea else-where," Mme. de Beauvoir tells

her (and one doesn't blame her).

M. Genet makes appearances
that are pretty detestable but
entirely credible.

The interesting thing, though, is that they all rally round to keep Mile Leduc going. After 120,000 words I hegan to wilt, because a set of new, less interesting people came in. Mile Leduc has little gift for, or interest in, "creating character"—she has other things on her mind. In Jacques, a rich homosexual with whom, also, she is infatuated. In the end poor Violette sinks into having paramoiac hallucinations and consulting Tarot cards. One of the craziest of head-trips, per-baps; but touching and sad.

And what of Miss Stein, the And what of Hiss Stein, the third strange lady? Sweetly she sits in her small corner practising the jaux-naif with ineffable confidence. Yet another kind of head-trip. Paris France is composed of artless recollections of France and the French between 1901 and 1944—cooking, fashion, dogs, art, soldiers, war, children, logic, civilised-ness. . . Although there are only 120 pages lightly sprinkled with words, there is no shortage of sublime Steinian aphorisms which her admirers will find witty and delicious and will find witty and delicious and constantly hitting the nail on the

The trouble with aphorisms is that when they hit the nati on the head they rarely drive it any dis-tance in; and when they don't hit it on the head they're inclined to sound plain ridiculous:

So there are two sides to a Frenchman, logic and fashion, and that is the reason why French people are exciting and peaceful.

Really, madam?

# On the touchline

MY LAST DUCHESS by Iain Crichton Smith/Gollancz £1.60 KRUMNAGEL by Peter Ustinov/Heinemann £2.10 THE ONION EATERS by J P Donleavy/Eyre & Spottiswoode £1.75

JULIAN SYMONS

conscientiously spruce, neat and elegant. He is at first under the impression that his visitor is a don who wants to write a thesis, and makes it clear that the early work is of comparatively slight interest. Later Frith's stepson appears. He is an efficient bureaucratic educationalist, and the two engage delightedly in mildly malicious self-important gossip. The visitor steals away.

This opening passage in Iain Crichton Smith's My Last Duchess is full of delicate and subtle Ironies. It is the keynote of a Ironies. It is the keynote of a book about a man who has always looked in literature for the emotional involvements from which he flinches in life. His wife had heen one of the students in his English class at a teachers' training college in Scotland. He overwhelms her by his witty whimsical asidea ahout Eliot in particular and English Literature in general, but after martiage in general, hut after marriage their emotional intimacy lessens rather than increases. She turns to a variety of good works, he criticises everything she does in a detached, damaging way. In the standard letter left on the mantel-piece she accuses him of being totally unreal. One of the hook's last scenes shows him shrinking from the chance to prevent an

headed American police chief who is given a testimonial luncheon plus tickets for a round-the-world tour. In an English village Krumnagel becomes involved in a ridiculous argument about politics with Local test the local about politics with Jock, the local



Inin Crichton Smith: delicate and subtle ironies

first, getting his man. He is astonished and indignant to find himself arrested, tried, given a seven-year sentence for man-slaughter. He serves part of the sentence and theo his escape is connived at by an emharrassed Director of Public Prosecutions. Krumnagel returns home, finds his job and his wife both gone, and takes his revenge in the ooly way meaningful to him, with a

Lots of this is funny, from the opening testimonial luncheon, through the slanging match in the puh, to Krumnagel's rejection of the possibilities of escape from an open prison because he is so happy working on their new church. But the hook is meant to be a novel of ideas, and on this plane one can't take it seriously. Krumnagel does not end, as the hlurb would have us believe, as a tragic figure of innocence cynically betrayed. He starts life as a caricature and he ends that way, the central figure in an often brilliant series of comic sketches about the absurdities of justice

J. P. Donleavy's testicular farce reminded me of a Donald McGill cartooo. A grinning salesman in a joke slop is balancing three halls on the ends of three fingers and saying: "You should have seen the trick I played on the wife last night." The Onion Eaters is about Clayton Claw Cleaver Clemeotine of The Three Clayde whose triple testings Glands, whose triple testicles arouse curiosity in everybody. In his Irish bome, Charnel Castle, they are discussed, displayed, admired, utilised. A collection of comics, like Macdurex the IRA man, Nails Macfugger the squire, and people with names like Lead Kindly Light, Franz Decibel Pickle and George Putlog

Roulette play out scenes which aeem in debt to the Goon Show, Monty Python and Terry Some of these come off, many are dismal failures. Among the successes are a confessional scene,

collection of stories set in the Colombian town of Macondo, where nobody is more than half alive. The Colonel of the tille story dreams of his revolutionary past half a century ago and waits for a State pension that never comes, a prentice thief finds nothing to steal from the pool

A Short Walk in Williams Park by C. H. B. Kitchin. With a Foreword by L. P. Hartley (Chatto & Windus. £1.50).
C. H. B. Kitchin wrote some interesting Golden Age detective stories, and a number of novels among which the recently

#### Vital statistics

The human race has now accumulated sufficient nuclear explosive to eliminate itself 50,000 times over. If present trends continue, about 400 million people will be killed in wars in the next 50 years. One fifth of world scientific manpower is now employed by the military at a cost of over 200,000 million dollars a year. Robin Clarke marshals some alarming statistics in The Science of War and Peace (Cape £2.95). Editor of the Science Journal for five years, he has long been fascinated by the corrupting influence of military research on science. His first book, We All Fall Down, considered chemical and biological warfare; The Science of War and Peace examines the extent to which man's military obsessions are ruining his chances for solving the pressing global problems of pollution and poverty. The Daily Telegraph said the book was 'fascinating reading...Mr Clarke's chapters on the science of peace are as thorough as those on war and present much novel and fascinating material?

# A MAN in his early forties, whose

wife has just left him, pays a viait to see a famous ageing novelist named Frith, looking for-what? He hardly knows, except that Frith's early novels seem to him full of anguished passionate The great man turns out to be

act of violence which would in-volve him in personal risk. This is an admirably paced, finely controlled and intelligent novel. A slightly upheat ending is provided in which the hero decides that he will immerse in the destructive element, life, will no longer he "the aloof ridicu-lous backward man." This seems a bit of an illusion, and perhaps is meant to be so. Some play the game, others watch it, and Mr Crichton Smith's unhappy hero is an eternal spectator whose romantic dreams are never in danger of coming true.

Everything creative that Peter Ustinov does—plays, abort stories, and now his second novel Krumnagel—seems somehow to belong the diversions of good table talk. An idea occurs to him and he plays with it, turning it this way and that, reflecting on its possibilities wittily, comically, seriously. Then somehow it has disappeared, and another idea has taken its place. He reflects on it wittily, comically, seriously. . . .

All this makes for entertainment, in a novel as in his plays. Bartram T. Krumnagel is a honenutty Communist, interprets a search for a handkerchief as reaching for a gun and shoots

and another in which Lead Kindly Light wearing armour tries to prick Toro the bull with his lance. But these are sight jokes, not verbal ones, and after all why not watch Monty Pythoo? No One Writes To The Colonel by Gabriel Garcia Marquez, translated from the Spanish by J. S. Bernstein (Cape, £1.50). A

nothing to steal from the pool room except the unsalable billiard balls and gets caught when he tries to put them back autocratic Blg Mama dies and a vision of revolt stirs feebly. Life is nasty, brutish and—except for the 100-year-old senescent priest—sbort. Marquez is Latin America's most powerful writer, and these hard stories reflect faithfully the subfusc liuman situation in a rotting autocracy.

stories, and a number of novels among which the recently reprinted "The Auction Sale" is the best known. This short posthumously published book, which has an affectionate introduction by L. P. Hartley, is about an insatiably curious elderly business man who involves himself in the love affair of limp unhappily married Edward and forceful Miranda, and solves all their problems by sympathy plus their problems by sympathy plus a little guile. A minor work of pastel-coloured mild pleasanmess. it does point to a certain lack of narrative energy in almost all of Kitchin's work as a novelial

Society of London Fashion Designers, Hardy-Amies and Clive showed to the Press. The ISLFD will dwindle even further, for Clive is closing his. House at the end of the month.

This makes Christopher McDonnell's talented collection, also shown last week, the more important. The ready-to-wear, not the conture, is where the action is today.

# PANTING AFTER FASHION by Ernestine Carter

THE SUNDAY TIMES, JULY 18 1971



same vintage as Ossie Clark-ore the RCA he had been at Stafford College of Art where I me, at that time a depart- agree with what they do, but I all of fashion at Stafford but admire them for doing it. students and he was the first son there to take a diploma ashion. When he left the RCA

integrity was what made me admire Courreges, makes me admire Ungaro, forces me to studied graphics. In his last admire Yves Saint Laurent, with r, however, his interest in wbom Christopher McDonnell hlon took over. There was, he sbares o wavelength. I may not

It takes courage to introduce a young co-designer. Who had heard of Yves Saint Laureot until went for a year to Queen Christian Dior died? For that gazine as Fashion Editor. Then matter, few had heard of Dior

deep pewter grey, Richard's a chocolate hrown. Although both, like nearly everybody elsc, dodge the skirt length issue by emphasising pants (theirs are wide Oxford bags with turn-ups) when skirts are shown, they are firmly maxi. Only John Bates has made such a determined stand. made such a determined stand. Fashion bas been nervous. Designers have become tentative and unsure. Courage is what separates the men from the boys, the designers from the dress

LEFT, by Richard Nott for Morrian-McDonnell: chocolate tunic, leather belted, the wide three-quarter sleeves 'showing the sleeves of the creom silk shirt; matching creom crepe trousers. CENTRE, by Christopher McDonnell for Morrian McDonnell: mess jocket ond trousers in pewter gaberdine, shirt in grey voile printed in white, worn with a pewter

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gaberdine midl raincoat, deeply mac-flapped. RIGHT, pewter wool creps, the jocket long and patent belted, the narrow knee-length skirt maxi overskirted. The georgette shirt is printed in orange Staffordshire knots (Christopher McDonnell's school lusignia) especially for him by Storon. Hots by Molyard. Available the beginning of October of Marrian-McDonnell. Prices ore from £30 to £50. Drawings by May Routh

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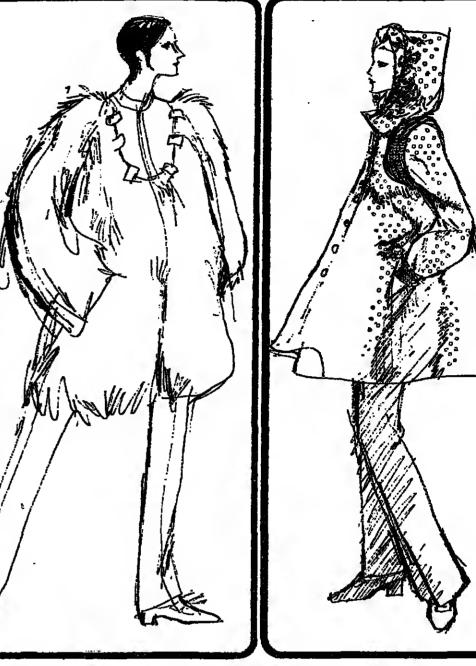
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CLIVE did a ripple through of prototypes: an assemblage of coats for men and women, long and assemblage of coats for men and women, long and sbort, in Borg, the most interesting in a shaggy ptle they call "goat"; a group of jersey and Ban-lon dresses inset with abstract patterns in Jordan almond colours. It is not, he says, a collection hut a kind of sampling, for although he is closing his couture business, he will continue as design consultant. Above, palest grey Borg "goat" yoked in matching Duskin (Schlaepfer's suede fabric): Duskin trousers. fabric): Duskin trousers.

ANYONE who likes the kind of heat that only mad dogs and Englishmen (and journalists) go out in can be sure that the last two weeks in July will be sweltering. These are the weeks that the conture houses in London, Rome and Paris show their antumn/winter collections.

Last week, not a scorcher, but quite hot enough, so members of the dwindling Incorporated

HARDY AMIES, as designed by Ken Fleetwood, shows more skirts than trousers, the lengths variable. Suits have long jackets, usually belted, and there is lots of fur trim. Long tweed skirts are topped with satin blouses in racing colours. Most interesting are the coats, flaring from narrow tops, their tight armholes outlined in contrasting fabric. Rayne's wedge soles (will there be a heel left?) glitter with rhinestones. Above, coat in white spotted brown vinyl, lined in fake calf, the armholes outlined in brown jersey; printed calf shirt, brown jersey trousers.



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KEEPING UP

With pants. Unless Paris comes up with a new ldea (and about time too), it looks as if skirts will be as rare as beels. Far right is a preview from lrene Galitzine's collection which she will show in Rome tomorrow night: a typically couture trouser suit. Near right is bow the young see pants. The smartest thing is to own a second-hand pair of real American workman's dungarees, the haggier the better, the shabbier the chicer. Next best is to buy a pair and shabby them up yourself. Erlc Boman sketched the Annacat version, designed by Lesley Poole, metal clipped, with side and backside pockets, plus a loop for a hammer, £10.95. That, however, is just for starters. My Eye on Youth, Lucy Oppe, adds the necessary regalia: on the bib, a scattering of enamel hadges -Superman, Rupert Bear, an aeroplane (all from Mr Freedom), a train (from Boston-151), and an applique fabric medallion illustrating "The Folk that Live on the Hill"; on one back pocket, another applique of a hamburger from Mr Freedom. And she wears hers with a deeply scoop-necked pick tank shirt by Sonia Rykiel.





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commune

Jilly Cooper against Youth

bedroom and gyrate and flail in

front of the mirror, I know nothing a consenting adult does

in the privacy of her own room can he wrong—but it just looks wrong—not a bit like Top of the

The Young also make me feel

guilty hecause I have no desire to go hack to Nature and live off

the fruits of the earth. I love the country, but it hores me silly after a week or so. I much prefer dreary old London, and I loathe the idea of breaking down

the family unit and living in a

ahout young people in communes

anout young begins in community under the somewhat amhiguous title Gerting it Together telling you bow all the adults shared their possessions

and the daily tasks and the res-ponsibility for the children; how

all decisions were put to the vote

and how, to hreak down sexual

inhibitions. members of the commune wrote up on a notice-board the names of other

memhers with whom they wanted

to sleep. Unfortunately it always

turned out that everyone wanted

Samantha, and no one wanted Janet. But that, said the com-

in the house at the moment, a nanny, a husband, five cats and

the bailiffs, I'm practically

living in a commune. Even so I have a sneaking feeling I'm

wond, my son should tend the

mangel-wurzels: and the new hahy

we've acquired should supervise

ought to he down on the Embank-ment disbing out soup to drop-

outs and eating nut cutlets, and

l know I should try harder-I

Anyway, with three children

munards, was life.

home-made winc.

duced to?

property? see pages 29-32

I read the most chilling piece

TWO VERY PRETTY teenage portly, sottish, garrulous, carnigirls with peace slogans across their bosoms rang my doorbell Another hang-up I have is not the other day. They had made a terrible mistake, they said. Their friend was driving down from Clacton to meet them and she had given them my address as a meeting place. Could they possibly wait and see whether she would turn up.

l wavered. They had been walking since 7 o'clock, they pleaded; they had huge rucksacks on their backs, they were almost in tears. I weakened and let them in. I felt smugly conscious of bridging the Generation Gap: the young are not the only ones who can practise universal brotherhood. I thought, as I gave theor coffee and hiscuits.

were very sweet and grateful. They admired the children and the bouse, then asked if I would mind if they left their things in the drawing room while they nipped out for eigar-

Il was only an hour laterwhen worried they might bave got lost—I discovered not only had they not left their things bebind, they bad also stolen £25 from my handbag. The person from Ciacton predictably

never turned up.

As a result I'm a bit off Youth at the moment—in fact, next time a deb accests me outside Harrod, and asks me for a con-tribution to National Youth Week. I shall be tempted to ram ber slit tin down her throat.

What really irritated me about the whole incident was that I'd been conned rotten. I ought to have realised that in most instances universal brotherhood is only another name for the perpetual scronnging practised the young. They continually attack my generation for being materialistic, but they'll bleed us white given the opportunity.

Another reg on I'm not wild about Youth is they make me feel

so guilty. Guilty about eating meat—for a starl—then they're sourly nibbling away at their horrible health foods. Guilty, in fact, about eating anything, when they're all .. thin.

saying everything's "too much," and learning to crochet, hut They also make me feel guilty about drinking thone of them seems to touch alcoholt and for talking too much. I was brought up to believe it was politic when somehow I'm not really attracted to the life young penple seem to lead today. It's far too spartan, and I'm afraid I have a private hathroom mentality. I loathe the idea of roughing It in you were in a room with someone to attempt to engage them in conversation. But if the younger generation don't feel like it, they don't hother to talk at all. "Per-ceiving people nonverbally." sleeping bags and crash pads, and living out of rucksacks (I mean whatever was the pnint of getting royself sacked from the Brownies). I'm scared stiff of riding on the back of motorbikes ceiving people non-verbally."
they call it. They seem totally unembarrassed by long silences. On these counts, I emerge as a

" Madam, I'm Adam! "So I perceire." said Erc. "With no nurel or mother.
You couldn't be other!"

A. C. Jarvis



eration have a feeling they've missed out on all the permissiveness. In retrospect I rather enjoyed my youth, the only thing I being able to dance the way regret about it was that it wasn't sufficiently misspent. I wasn't Youth do. Born and bred on the fox-trot, the current orginstic shiver defeats me completely. kissed until I was 171. Occasionally I lock myself in my

Last year I employed a girl of 18 and the first weekend I was staggering downstairs when a naked sailor came out of her bedroom. It was so early in the day that I was too shattered to say anything except "Good morning." He wasn't remotely embarrassed. Later, I found him cooking breakfast and be asked me if I'd like one egg or two.

I grow old, I grow old, I shall wear the hottoms of my trousers

wear the hottoms of my trousers sawn off and fraying at Bermuda length. All my friends—particularly the men—seem so much hetter at keeping up with youth. They emerge at parties having jettisoned their unsuccessful pinstripe in place of tasselled bandbags and tee-sbirts covered with stars. Beards sprout on their stars. Beards sprout on their chins, and their receding hair is coaxed forward into tendrils to cover their furrowed foreheads "We're taking a trip, this weekend," they say.
"Oh lovely," say I, "Brighton?"

And they look at me pitifully and disappear into the next room and start tearing cigarettes apart, and muttering about meaningful life-styles.

The young today want to change the world, my generation only wanted to change their hairstyles. We were the generation of alcohol and abdication, they are the age of pot and participation. Our main pre-occupation was getting a 9 to 5 joh, they reject such monotony, but beef even more if the unemployment figures are high and there aren't any 9 to 5 not belping everyone to "recognise their own special excellence." and that the cats ought to be put in charge of hewing jobs to reject.

My mother made the classic comment on the situation the other day. She arrived in great excitement, she'd seen a naked girl at the window next door and a car outside with a sticker say-lng Rolling Stones — Sticky

Who lives there? " she asked. "Oh lots of bippies," I said,
"Don't they work," she said,
don't they even play in a hand?

But what finally convinced me of the Generation Chasm was being in the Mall the other day, when a Royal Coach crammed with Real Live Royalty and all the trappings of coach-men and postillions came hy. On one of the horses rode a youth who cannot have been more than 17: pink-eared, staring rigidly in front of him. Suddenly, out of the corner of his eye, he saw a pretty girl in the crowd. "Hulio, darling," he shouted.

and hitch-hiking is absolutely anathema. Whoever wants to ride for miles and miles with someone they baven't been intro-Next Sunday: GERMAINE GREER joins Look! She and But I suppose it is in the sexual field that the Generation Gap yawns the widest. My gen-Jilly Cooper will now appear on alternate weeks.



He is 5ft. 9in and 12 st.

Aged 46, managing director of Lillywhites and associated companies. He is photographed with his midnight blue E-type Jaguar, £2.978.

Chest. 40in. waist 34in., hips 39in.

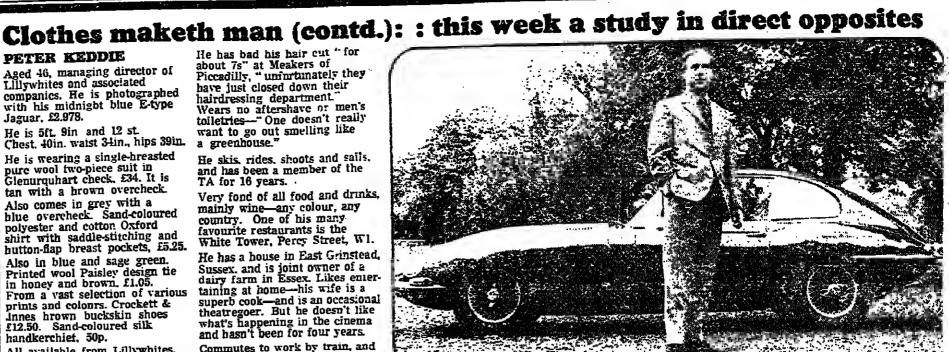
He is wearing a single-hreasted pure wool two-piece suit in Glenurquhart check, £34. It is tan with a hrown overcheck. Also comes in grey with a hlue overcheck. Sand-coloured polyester and cotton Oxford shirt with saddle-stitching and hutton-flap breast pockets, £5.25. Also in blue and sage green. Printed wool Paisley design tie in honey and brown, £1.05. From a vast selection of various prints and colonrs. Crockett & Innes brown buckskin shoes £12.50. Sand-coloured silk handkerchief, 50p.

All available from Lillywhites, Piccadilly Circus, London SWL Post and packing extra.

He has bad his hair cut " for about 7s" at Meakers of Piccadilly, "unintimately they have just closed down their hairdressing department. Wears no aftershave or men's tolletries "One doesn't really want to go out smelling like a greenhouse."

He skis, rides, shoots and salis, and has been a member of the TA for 16 years.

Very fond of all food and drinks, mainly wine-any colour, any country. One of his many favourite restaurants is the White Tower, Percy Street, W1. He has a house in East Grinstead, Sussex, and is joint owner of a dairy farm in Essex. Likes enter-taining at home—his wife is a superb cook—and is an occasional theatregoer. But he doesn't like what's happening in the cinema and hasn't been for four years. Commutes to work by train, and invariably works well over and above the daily routine.





#### TREVOR MYLES

Aged 23, owner of the new Garage, 430 King's Road, London, SW10. He is photographed with his amazing tigerskin flocked Ford Mustang, which originally cost £1,200. The flocking cost £400, hy Electric Colour (7 Phipp Street,

Trevor is 6ft lin and 11st. Chest 38in, walst 28in, hips 36in. He is wearing second-hand blueand-white-striped cotton overalls, £10. (They come in small 34in, medium 36in, large 38in and extra large 40in.) From a selection of second-hand originals, including worn denim overalls from £6. Multi-coloured red/yellow/green print silk short-sleeved shirt, £4.75, in small, medium or large, each one different. High School windcheater in hlue-and-orange felt, £12.50. Small, medium or large, and in other bright colour combinations of either satin, wool or corduroy.

All from a selection of original American clothes at Paradise Garage.

His emerald green "All-Slar" basketball hoots were bought in New York, but the same boots, in white only, can be bought at Jack Hobbs, Fleet Street, EC4, £ He has his bair done at Todds World's End, Wash and cut £2.50. He woo't have it too shou because, he says, bis ears stick

He uses Petulia aromatic oil by Minderhinder, 50p from Bus Stop, Kensington Church Stree WS, and sometimes borrows his girl friend's eyeliner (Harriet Huhbard Ayer). Bathes in a Japanese bath preparation houg from the Sex Shop in the Gre Gear Tradiog Co., King's Road, SW3.

out.

He doesn't think he's very healthy, but occasionally plays basketball or baseball. Drinks Coca-Coia and coffee. Likes Chinese food-Mandarin Chinese "because it's more exotic.

He has a house in Fulbam. For entertainment, be likes seeing other people in their bomes, po concerts, and seeing mum and dad. Drives to work and works

'a 23½-hour day.

Chicken cheap

CAROLINE CONRAN, the Look! Cook, offered £2 for the best cheop recipes. The response was enormous, suggesting that many, many readers, like Caroline, were reacting to soaring prices.

This week's recipe, for potted chicken livers, is from Mrs E. Hasserman, 57 Drayton Gardens, London, S.W.10. It is, she says, nourishing, cheap and delicious. 10b. chicken lirers, wash ond drain, 602 chicken fat cut in small pieces or 34 toblespoons oil, 2 large onions, slice coarsely, 2 or 3 hard-boiled eggs, pepper und salt to taste.

Note the fat in a freing pan. Add

eggs, pepper and salt to taste.

Melt the fat in a frying pan. Add ontons, before they get brown add livers and stir until the livers are well-cooked. Put the mixture on a chopping board, add the hard-boiled eggs and seasoning and chop it to a paste, or put it through liquidiser. Put into a pot and chill. Serve with toast or Ryvita or roll into little dumplings and serve with salad.

Another region next Sunday Another recipe next Sunday

is a gentle, rather nervous woman but you can tell she means every word. For her the day she was told

I WOULDN'T have gone on as I was going, I was quite deter-mined on that point. I'd have

killed myself first." Mrs Holmes

For her the day she was told she could move into one of the 500 Abbeyfield Homes for the elderly was the day she could start facing life again. "Until I came here, I just couldn't hear the loneliness. My husband died six years ago. My nerves are bad and my legs are bad and I just didn't ability is as important as need." One difficult personality can rip intend staying another winter in that house on my own. I'd had one or two falls and that put me right off. It's being on my own up of local people who give their right off. It's being on my own that really frightened me. I wasn't frightened of hurglars, in

But life is quite different now

## An old-age answer

for Mrs Holmes. She is one of happen to he old. What we do the lucky ones. Every year well over 5,000 elderly people apply to join one of the Abbeyfield homes but only a fraction of these can he accepted.

hy local autonomous groups, made up of local people who give their services voluntarily. They do all the management, find the houses, to have a cup of tea. Fear's an awful thing hecause there's no cure for it."

arrange the grants, mortgages and conversions—and choose the residents. For the essence of the Abhevfield system is, as Christopher Buxton said, "the small family unit. There are only six to eight people in each house and the Idea is not to provide charity or free accommodation (indeed, it is not cheap; each person pays from £6 a week up to about £15 depending on the house and area) but to provide a framework for living, where the elderly can live with companion-

ship.
"I always bear in mind that we're not doing good by the because they're here."

elderly, they're after all the I'm not surprised. Mr Falvey grandparents of us all. They're on the middle floor is an enterpeople like you and me who just taining Irishman and he's always

is to ensure that they can live in dignity." Every person has their own room in which to do as they like. They can entertain, make their own breakfast, listen to the radio, watch television. But when they find the solitude hard to hear, then there is company at hand. Lunch and supper are communal events, the meals conked and served by the housecooked and served by the house-keeper and news of the day is exchanged. They ask how the hospital visit went, what books are in at the library and aren't strawberries remarkable value today; the commonplace exchanges of everyday life lhat the old, living alone, learn to do without.

without.

One and all, they tell me that what they like about Abbeyfield is that "it's a home." One and all, they say that they wouldn't go into one of those other homes,
"so full of restrictions and
people sliting up against the
walls." Each of the women in
turn says to me, "It's so nice that
there are gentlemen, too." Mrs

Mortingham Pince, London, W. Bosset, who lives on the top floor and calls her room Tree-tops, sums it up: "I notice that all the ladies put on a little hit of lipstick and make more of an effort

got a hottle of sherry to welcon-his visitors. He is gay and bra and very lively and he describ rucfully but without self-pity he all the strands of his rich coloured life have led him to I Abbeyfield Home in Chiswic He has seven sons, two daughte and 13 grandchlidren and h pleased to see them all hut a leave he gives me one piece advice. "Never live with yo family, it's a great mistake."

They all agree that living w

what else do you do if you're ( and lonely: Abheyfield Homes seem to one of the happiest answers t there aren't enough of the What Abbeyfield needs is not much money (though they won he grateful for it) but help Abbeyfield needs friends a neighbours to visit the homit needs professional help found more societies, people lisolicitors, architects, accountant willing to give their time a

I've never tied the marriage ki I'm stilt practising the half-hil Tourny Gardn

With a transplanted ricker Living on borrowed time? Steve Pag

scented and a compact grow

raised by Harkness.
City of Leeds is an o. standing vigorous, large-flower salmon pink floribunda wb

makes a fine show through t

summer, and the more delic colouring of Apricot Nects combines beautifully w

mauves, purples and blues. Pi Parfait' is still one of the b floribundas, as its beautifu sbsped pink buds are boroe profusion and it leads mall a

profusion and It lasts well as

'Iceberg' needs no commen tion: its profusion of wb flowers speaks for itself. It i

be pruned lightly and treated

a shrub rose, growing to six for more. On the Continent it

usually listed as a modern shrrose and not as a floribunda.

ONE OF the few horticultu

books which can be recommend

wholeheartedly as essential the gardener's shelf, both

reference and pleasure, is Dictionary of Roses in Colour.

S. Millar Gault and Patrick Synge, published by the Ebi Press and Michael Joseph collaboration with The Ro Horticultural Society and I

cut flower.

#### Trends in today's roses

GARDENING

I HAVE never seen such a pro-fusion of roses as there has been fusion of roses as there has been this year. Gardens in suburbs, towns and country villages hur-geon with them—hybrid teas, floribundas, old shrub roses, rampant climbers, fragrant rugosas. And where cultivated ones leave off, the wild ones hegin. hegin.

hegin.

Each year, of course, hrings a new wave of rose novelties, and although many of these won't stay the course, some fine new varieties will persist. The Rose Show at Alexandra Palace offered a lot of temptation and it was hard to keep one's head, but the real test is to ses a rose growing in different soils and under different climatic conditions.

Certain trends are obvious. Fragrance has become a prime objective and recent introducohjective and recent introductions of hybrid teas show some
outstanding varieties such as
'Mala Rubinstein.' Dickson's
superh, very fragrant pink;
'Alec's Red' (Cocker); 'Duke of
Windsor,' rich vermilion-red;
and 'Lady Seton,' clear rose-pink
(Tantau). The last three are all
winners of the Edland Medal for
Fragrance. Even some new
climhers and pole roses are
deliciously fragrant. McGredy's
orange-spricot 'Schoolgril' and
particularly his rich deep
pink 'Malaga' are noteworthy.

pink 'Malaga' are noteworthy.

For rich fragrance the climbers
for trees, old stumps, roofs and banks are superb, with their great cascades of fragrant blooms, but these are not for small of it before judging it as a garden gardens. Among the best are R. filipes, moschata, multiflora, helenae, brunonii, 'Wedding Day' and 'Francis E. Lester,' well with the rice purplishman the superbright rose, with magenta, 'News' 25 do 'Arthur. The last is a wonderful rose with magenta 'News' as do 'Arthur large trusses of pink huds, opening to aingle flowers with pink 'Lake Como,' a semi-double pale and lilac shading paling to white, lilac with golden stamens, sweetly



'Charles Dickens," n new salmonpink Floriburda with n good bedding hubit

and a delicious rich fruity scent.
At the Rose Show I particularly liked 'Pink Wonder,' shown by Meilland; the rich red 'National Trust,' which, in spite of lack of fragrance, is one of the hest red garden roses of recent introduction (it is floriferous, good in all weathers and of compact habit); and Whisky Mac, for its pro-fusion of golden amber flowers with a hint of bronze, lovely in bud and useful because of its bushy bahit. 'Northern Lights' caught my fancy with its enor-mous, pale yellow, sweetly scented flowers and a good habit of medium height.

Fine florihundas included Cocker's 'Roh Roy,' a vigorous hrilliant crimson-scarlet, and 'Ann Cocker.' a clear light vermillion with unusually neat, rather small flowers of fine form which should make a fine rose for which should make a fine rose for cutting. Fantastic claims are made for its lasting qualities, putting it on a par with 'Garnette.' It makes a tall vigor-Mattock's enchanting pale yellow 'Moon Maiden' mixes well with the rich purplish-magenta 'News' as do 'Arthur Bell' and 'Dimples.' I also liked 'Lake Como' a semi-double pale

Royal National Rose Soci-(price £3.75). Its 96 pages full colour portray more thao roses in 18 categories. I descriptive text for each remove than 800 in all) included parentage, raiser, and award: as well as a very fair evaluation merits and weaknesses—so 1 reader has constructive guida rather than the paeons of pra-common to catalogues.

A 42-page introductory to gives a hrief bistory of the ro-

gives a nriet distory of the ro followed by sections on culti tion, pruning and training, pro gation, pests and diseases a plants to associate with ros The authors have shown and discrimination in their choices rosarians and amateurs alike w welcome this practical and beau ful book. Lanning Rop

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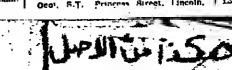
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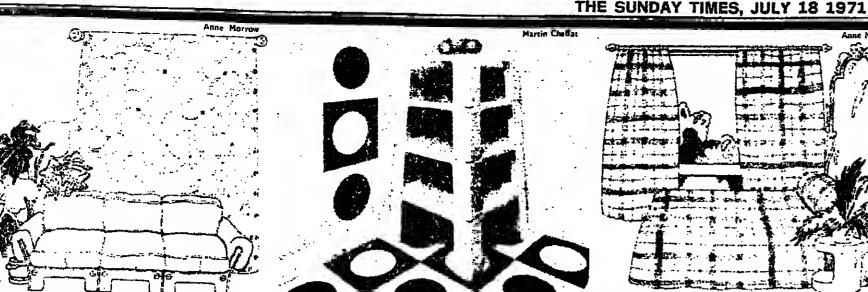
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IN THE GARDENING PAGES





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cosigned exclusively for them esigned exclusively for them and a range of rery confidence designed and made y Design Workshop. In our runing we show one of their arm sheers with a bundscreen rat design. Catted Cilloc, it mes in four colourways, where filor on white, done grey

IOST HOUSEWIVES now know lat British entry into the Com-ion Market would push up the rice of butter. Far fewer palise that some margarines my be safer as well as cheaper. This ignorance is largely tributable to strict advertising iles. The dairy people can get way with the slogan "We're all lot better for butter." But the argarine men are allowed to ake their most important claim by in medical magazines. With ft margarine, Flora, the claim is life simply that it will reduce e risk of heart attacks in people th a high cholesterol level in

cir blood. Advertising Standards The athority-whose say is finalaintain there is not enough idence to support this claim. in den Berghs, the manufacrers, say there is,

What raises the row between in den Berghs and the ASA ove the level of commercial chering is the size of the probn they are debating. Each year, ,000 men die of coronary heart case before reaching retireent age. The disease is now

# Consumer Unit

itain's biggest single killer. Its idence is increasing, and more replacement beart had developed 1 more frequently men of 40 severe atheroma—the yellow, under are suffering from it. n den Berghs contend that cholesterol level. (Other rgarines are open to the same theism as butter but and the same their same the heism as butter, but not to the re extent.)

the treuble is that nobody derstands the exact cause of three dietary precaut rit attacks. There is statistal evidence linking coronary all evidence linking coronary and high cholesterol 2. Eat less than

on white, green on white or county junk on white. It costs fl 97 o mard, 48in, wide. The mare three-seater sofo we show it part of a range of seating is a rarieth of frances: aluminum, lacquered limiter or tosarood veneer. The apholstery can be undine leather of in ony Temess fobries. A mass three-custioned sofo would cost from £25, upholstered in jabric from £310 upholstered in

levels; hut that is all. (The other main factors are smoking, high

The evidence is not yet so com-

prehensive as that linking smoking and cancer but still

fairly striking. An experiment in Los Angeles took \$46 middle-

aged and elderly men and divided them into two equal groups: one was fed with normal food, and the other with a low-cholesterol diet. After eight

years, 70 of the first group had died of heart attacks or tirokes: but only 48 out of the second group had done so. A similar study in Finland bas suggested

that a low cholesterol dict could

Most macabre of all is the story

halve the number of coronaries.

of Philip Blaiherg, the South African heart transplant patient.

Blaiberg bad a high cholesterol level; at his death, 20 months after the operation, the blood vessels in Blaiberg's once normal

fatty deposits associated with

Other countries have responded

December in the US the Inter-society Commission for Heart

Disease Resources, a government sponsored body, recommended

three dietary precautions from the

Don't ever get overwelght. Eat less than 300 mg. of

heart disease.

blood pressure and heredity.)

leather. There is a two-scaler recision which costs from £186.

THE DRAMATIC tiles are cut-outs which enable you to design your own flooring. This range, culled Super Plain, is a series of shopes in ony of the Antico colours. The plantograph shows the pattern liner Circle—Plin by 12m tiles with on inner circle of contrasting colour and top of clear ringl.

About 5%p cach, The tiles hove to

Butter v marge: the fat in the fire

cholesternl a day (half the normal daily intake in

Take less saturated (i.e., cholesterol-high fat) and more polyunsaturated (i.e., choles-

The controversial nature of the commission's proposals can be gauged from the fact that anyone

who followed them rigidly would

What a remarkable man-

main high-cholesterol products their health-giving properties in are animal fats and dairy pro-duce. "Don't eat your heart out," and

never touch soother egg.

intelligent, mature.

terol-low) fat.

be ordered, from must good furnishing stores including Maples and Heal's of Tottenham Court Kout, WI.

The stacking tables in the corner, in white, black, red or mustard jibreglass, are by C & B Italia. EBSO the set from Maples out Oscar Woollens.

One thing that has been

achteved - more prosaic, but

nevertheless important-is draft

legislation which will compel manufacturers to list the kind, as

well as amount, of fat in food on every package in the US. This

will come into force next year.

And slready in the US and other advertising-orientated countries, the purveyors of cholesterol-low margarines stress

alert, sensitive.

vise, humane.

A DELICIOUSLY light and fresh-looking fabric has been used by Danasco to make very

reasonably priced bedspreads.
Made of Indian cotton, the bedspreads cost £4.35 for a single size (72in. by 100in.) and £5.49 for a double size 190m by 100m.). They come in eight colourus und there is matching

entain fabric for Sap ver yard (4Sin. wide). Bedspreads from Heal's and Habhat shops, jabric to order from Danasco, Cheisca Monor Street, SW3.

"Down with cholesterol! "-pot to mention "The Schifang kids

started Polyunsaturating Grand-ma"—are sprioging up.

The fact that this is not allowed in Britain is in some ways a good sign, for it demon-strates the difficulty all manufacstrates the difficulty all manufac-turers face when attempting to claim health-giving properties for their products. Yet it does seem a trifle unfair that the butter-makers are allowed to boast about the vitamins in their pro-duct while Flora's most important duct while Flora's most important

claim goes unheard.

At the same time Van den Berghs cannot command total sympathy. The company makes two-thirds of all Britain's mar-garine; as well as Flora, which it sells in relatively small quantities, it also produces Stork which, as the company admits is richer in cholesterol. If Van den Berghs are really serious about the health risks involved, should they not print warning notices on Stork wrappers? Or even stop making Stork altogether?



#### Pity the poor developer

BUILDING land is becoming so costly, especially in and around cities, that if somebody could design a house that would design a house that would halance on a pin-point he'd make a fortune. Last month, for example, more than £90,000 an acre was paid for nine acres of housing land in Twickenham, a

recurd price for a London suburb. Wheo you consider that if this had been farmland it might have been worth £300-£400 an acre, you can see what a colossal premium house-buyers are having to pay before a brick ıs laid.

One builder told me recently that in three years the site cost per house on his developments has gone up from £2,000 to £6,000 —representing more than a quarter of the first selection more than a contract to the first selection of the first selection more than a contract to the first selection of the first selection ter of the final selling price to the customer. Part of this is the result of sheer scarcity and part, in his view, the result of the late and unlamented 40 per cent land development levy, which in every case was promptly passed on to the huyer and did the reverse of what it was supposed to. what it was supposed to.
Shed a tear, then, for the poor

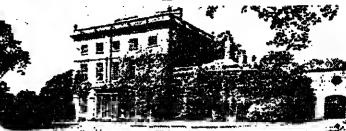
developer who is struggling to keep his prices competitive while coping with such huge land costs ond with sharply rising building costs. In addition, he has to do his best to satisfy buyers who are hecoming increasingly hard to please-and rightly so-as well as often intolerant and sometimes boneheaded planning authorities. The problems are compounded when you are dealing with a national showcase such as Bath. A false step there and you have not just the local preservation

societies down on you but every architectural-minded citizen in architectural-midded citizen in the country. Not to mention the ghosts of John Wood and Beau Nash. It's interesting to note, then, that the higgest private housing development in Bath since Georgian times is just ahout to come on to the market.

The scheme is Calton Gardens at Beechen Cliff, which is being built on a long narrow strip of land that belongs to the council. When the development is finished in three or four years it will contain 180 houses, plus shops and a pub. Twenty different builders and developers competed for the scheme, and the winning plan by the local development company, M. P. Kent, Ltd., has been approved by no less an authority than Sir Hugh Casson. Builders in Bath are encour-

aged to keep the city all of a piece by using the heautiful local stope or a reasonable approxima-tion of it, and all the bouses in this scheme will be faced in reconstructed Bath stone and grey-toned hrick. Architectural layout is equally important in a town such as this and the new development therefore follows the traditional Georgian pattern of cresceots with a system of pedestrian "alleyways."

The bouses will be split-level with hedrooms on the ground floor and living accommodation on the two upper floors, so that reconstructed Bath stone and



Georgian detached: Langham House, Rode, for sale at £36,500



Georgian remembered: Culton Gardens, Buth



Inside Culton Gurdens: split-level living and nurvellous views

#### HOMES

Bath. The number of bedrooms varies from three to four, and each house will have a garage. The units are being sold on 999year leases at prices that look pretty reasonable: £6,000-£9,000. M.P. Kent plan to have their first show house open by the end of September. Architects: Marsbman, Warren, Taylor.
Another notable Western de-

Another notable Western development has also just come on the market at Bristol. The scheme involves 64 flats to he followed hy 11 houses and is being huilt in a wooded valley called Druid Woods at Stoke Bishop, one of Bristol's top residential areas, the development includes its own swimming pool, sauna bath and swimming pool, sauna bath and squash court—an experiment in communal fun which somehody described as a "penthouse kihhutz."

The site covers six acres and the flats are in four low blocks which have been built in steps the traditional Georgian pattern of cresceots with a system of pedestrian "alleyways."

The bouses will be split-level with hedrooms on the ground floor and living accommodation on the two upper floors, so that residents will be able to take full advantage of the marvellous views that are such a feature of the system of the pedestrian "alleyways."

The bouses will be split-level with hedrooms on the ground £10,500, all on 999-year leases—not had prices for an expensive area such as this. There will also he an annual service charge of £225 per flat to cover maintenance expenses and pay

for the upkeep of the recreation block which is already huilt. The first flats became available at the end of last month and four have been sold. Builders are J.T. Building Service Ltd.

Now to something older: a very lovely, not to say stately, Georgian house is for sale in the village of Rode, about 10 miles from Bath. It is called Langham House and is a perfect specimen of a late-Georgian country man-sion, with finely proportioned rooms, Georgian ceilings and fire-places and a front portico supported by eight Corinthian pillars. The sort of house, in fact, that most of us lust after . . . if only we could afford it.

Langham House, In fact, Is not outrageously expensive for what it is—the asking price is £36,500 for accommodation which is on three floors and includes: a large hall, sitting-room, drawing-room, morning-room, dining-room (with French doors and floor-level windows) and ample domestic offices on the ground floor, three hedrooms, two bathrooms and a linen cupboard on the first floor, four more bedrooms and a third hathroom on the second floor. The house has oil-fired central heating, and one of its principal charms is a fine garden. The grounds run to more than 10 acres. The agents are Cluttons, Milsom Street, Bath.

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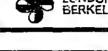
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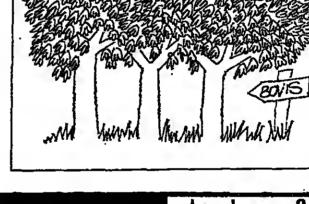
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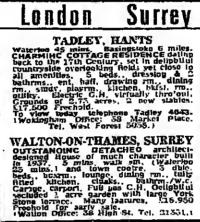


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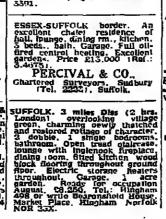
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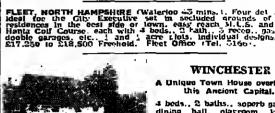
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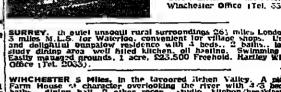


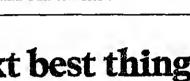
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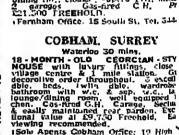






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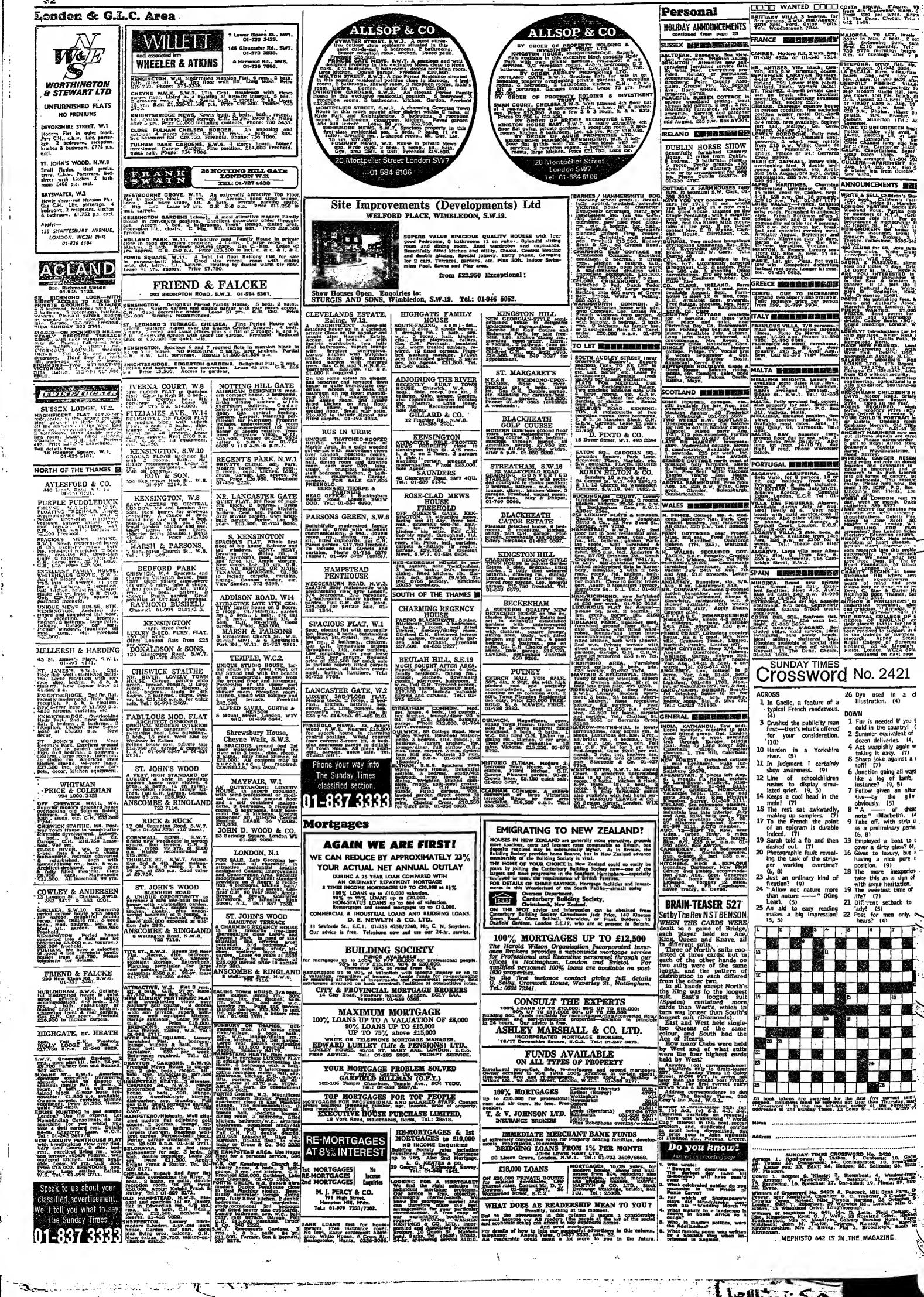
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11.35

In the wake o

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Bible saya is "But un
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A series new to most
be Get the Drift (9.20
radio-originated revue that
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FRIDAY

Compiled by

Elkan Allan

BEST FILMS



Service from St Mary's Church,

TUESDAY

id. Nigeria -a Stateless Society.
10. 11.05. Acience, Continent Drift and Sediores, The Tive Nigeria -a Stateless Society.
11.05. Acience, Continent Drift and Sendour Spreading 11.35 Matlis, What's the Solutian? 12.05 Arts, Descartes (i).
1.50-6.30 Cricket: Sunerset v Hant's (n.00 profile of W. J. Edrich).
7.00 News Review, with captions for deaf.
7.25 AVM7 identifying objects from first 1.500 years of Christian era in Middle America.
7.55 The Last Frontler: World About Us film of British Columbiation of Dritish Columbiation of 4.45

7.00

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Igs that Matter, new series

must music with Nocie

, but the final effect is of a brate war-game played with oi-al toya. The spirit of Dunkir-igingly evoked.

6.30

# TONIGHT'S SPECIAL

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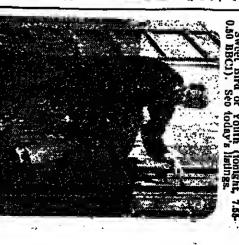








the Film Theatre Your choice at



THUPSDAY

Weekend soldiers,

WEDNESDAY

posh and bizarre

AFTER TUESDAY'S ELABORATE war game on an international scale comes a Man Alive about more local military make-heliave apily called The Army Gamo. (8.00 BBC2). It concentrates on two units of the Territorial Army, now on the upswing again after a reversal of the last Government's policy to run it down—the posh H on our a ble Artillery Company, oldeat regiment in the army, part-time or regular, made up of City gents and their clorks; and a bizarre outfit whose vital joh it is to set up bath tents in the field. Stress comes to

ona about Burke is me is the

the best black actors in the best black actors in Shaila Scott-Wilkinson, kka and Thomas Baptiste ction to Paul Temple's Wbo Forged Real Moncy I) by John Lucarotti. Ace of Wonds (5.20 ITV) in Lonely, Russell Hunter, aln in a new serial about

plot on holiday Don't miss the

SATURDAY

IF YOU AREN'T ALREADY hooked on The Guardians, this is that moment to start, with Head of State (10.10 most 1TV) the first of the listinguished John Bowen's series of scripts. You will at least have leard that it is set some time in the rear fulure when things have gone room bad to worse and the country controlled by a super-police force. The personal stories centre rounds girl whose Guardian husband is suspected of being involved in an essuspination attempt on the puppet or time Ministar. The aecond episodo onded with his being arrested. Do vatch on, it's gripping at oil kinds if levels. More serious Is Time Du accusetion that the BBC has collected supressad the sixth in the excellent series Stress (11.30 BBC) on race and raciom bacause "4t too stressful." It was to have been shown next week, demonstrating the frustrations that await the immigrant. In fact, say the Further Education Department, for whom director Francis Fuchs works, the programme is not sufficiently on the subject of the series to warrant a showing as part of it. The flim has been offered to other departments. Let's hope that one of them chooses to put it on, if only so that we can decide for ourselves.

return.

Nothing to rush home for: The Troubia with You Lillan (5.40 ITV) is mild shift, and this one about the telephone's intrusion into the liveo of Mesdames Dandy Nichols and Patricia Hayes is even more dependent on its sound radio origins than ever. Look Stranger's repeated By Hammer and Hand (9.00 BBC2) is an account of the man who is probably the finest blacksmith who ever worked. The title, An Evening with Lord Annan (10.35 BBC2), doesn't refer to how long he spent as head of a new Royal Commission into Radio and TV hut to his choice of poetry, read for him by Jill Balcon. The most horing performer of the now-boring comedy show Laugh-In has a whole boring show to his boring self: Arta Johnson in Ver-r-ty Interesting (920 BBC2). Bing Crosby and Elke Sommer add their familiar presences. Ver-r-ty horing. In the other American import, All in the Family (7.50 BBC1), there's a daring plot about suspected homosexuals—daring, thet is, by American standards; Steptoe and Son did their camp hit last year and avoided testeleasness.

However, if you are already keenly However, if you are already keenly watching and are to go on your holidays in the next couple of maths you will have to lose the thread of the story. As part of the incredible service offered to readers of this page, we have stranged with London Weckend Televisian that if you write the their Miss Mary Warren, LWT, Statim House, Harrow Road, Wenhiely, Mx., telling her which

Strangers When We Meet (tonight Grampion 7.35-10,00). Kirk Douglas and Kim Novek cheating on their spouses in Middle America. Richard Quine tries to keep them in the centre of the picture, but Walter Metthau does his usual scene-eteeling. 1960.

The Maked Jungle (London, Tucadoes his usual scene-eteeling. 1960.

The Maked Jungle (London, Tucadoes his usual scene-eteeling. 1960.

The Maked Jungle (London, Tucadoes his usual scene-eteeling. 1960.

The Marked Jungle (London, Tucadoes his usual scene-eteeling. 1960.

The Millianthe Four Linearing horrible death in the Brazilian jungle, and have been treated songwhit cursorily by Byron Haskin. You'll never look et an ant-hill in the aame way again.

Itot Spell (HTV Thursday 7.30.

John Anthony Quinn is steeping around while Shirley Booth tries to hang on to drifting children; Shirley Manual directed (auty), 1058. The Numny's Hand (London Friday, 10-6-12.00). Third in LAVI's reliated to the Lawing steep, but sequel to last week's Numnny hus built-in power, even if cowboy-actor Tom Tyler lo only too mummified as Karloff's successor. Christy Cehanne churned it out in 1040.

Whirlpool (London Saturday, 8.15-10.00). Moody, ingenious hokum directed by Otto Freminger, ebout Syengaloid Jose Ferror using Gene Terrioy to further nefarious schemes, 1949.

A (Howe): 7.50 Reading. Weather S.00 News, 8,10 Papers S.20 For

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